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# MUSICAL COURIER

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## MOUSSORGSKY'S SOROTCHINTZI FAIR HAS SUCCESSFUL BERLIN PREMIERE

Two New Ballets at the Staatsoper—Italian Stagione at the Municipal Opera—“Static Music” a Disappointment

BERLIN.—The Berlin Municipal Opera has brought out the Sorotchintzi Fair by Moussorgsky, with decided success, a success due almost exclusively to the music. For the drama is a helpless, naive attempt at dramatic action and the story is hardly worth the telling. Moussorgsky gives us a series of pictures of Russian peasant-life in its drunken aspect, when love, superstition, business, domestic troubles, in fact all affairs of life, are drowned in alcohol as the ultimate and most effective resort. There is much resemblance to Smetana's Bartered Bride in this opera, and Moussorgsky also employs song and dance as the chief factors of expression.

But what variety, what wealth of melodic invention and rhythmical life in these popular Russian dance and song melodies, what fire and temperament in the wild Hopak which saves the dramatically infantile third act! The performance, conducted by Fritz Zweig, was carefully prepared and effective. The stage management had been entrusted to Issay Dohrven, formerly of Moscow, that versatile and highly gifted artist who has added to his laurels as conductor, composer and pianist those of a regisseur of highest attainments. Eduard Kandl and Harry Steier aroused storms of laughter by their humorous personifications of the always drunken, fat old peasant and the grotesque clergyman's son, enamored of the peasant's very resolute wife. Her part was sung and acted in very characteristic fashion by Marie Schulz-Dornburg.

### THE BALLET TO THE FORE

The State Opera of late has been paying more attention to the ballet than formerly. Maximilian Terpis, at present in charge of the choreographic department, is an ambitious artist, not only as dancer, teacher and director, but also as a man of poetic ideas, and inventor of choreographic subjects of decidedly modern tendencies. This time he selected as the objects of his inventive ingenuity two orchestral dance suites by Karol Rathaus and Prokofieff.

The Last Pierrot, with music by Rathaus, shows Pierrot, by some mysterious fate, searching for his Colombine in 1927. He looks for her in vain among factory girls, and in a fashionable cabaret, to discover her finally as a wax-doll in a panopticum. This affects him so deeply that he becomes a wax-doll himself, to be near his beloved Colombine. Rathaus' music is extremely modern, in the manner of Stravinsky, written with considerable technical skill and great rhythmical energy. It is always characteristic, but often lacks melodic power.

Prokofieff's Scythian Suite is much more original and elemental in its barbaric violence than Rathaus' cleverly made piece. Terpis has invented a somewhat nebulous, abstract story for this powerful music, called Die Erlösten. It depicts a fight between angels and demons, in which the angels remain victorious at last and acts as redeems to the poor human beings who are the victims of the combat. Aravantinos' ingenious decorations, and the dancing of Terpis, Dorothea Albu and Elisabeth Grube, are deserving of special mention. Georg Szell conducted with energy and precision.

### MALE SINGERS PREFERRED

An Italian opera “stagione” has started a series of guest performances in the Municipal Opera. The Barber of Seville was given in Italian, conducted by that noted and excellent specialist, Egisto Tango. The performance by no means exposed a galaxy of stars, but it was extremely enjoyable nevertheless in its Italian brio, vivacity and wit. Giulio Fregoli as Figaro, the powerful basso of Antonio Gelli, and Fernando Antori's effective Basilio were most applauded. It is a strange fact that as a rule Italian male singers appeal much more to the German taste than the Italian soprano and coloratura voices, and even the brilliant art of Josephine Lucchese did not prove an exception to this rule.

The concert season is slowly nearing its close. Leonid Kreutzer, who returned from his American tour a few weeks ago, has given his only recital of the season. It was an all-Chopin program and he gave it before a large, cultivated and most appreciative audience. Kreutzer's masterly art of playing, his intimate and profound understanding of the Chopin style, the abundance of poetic and spiritual moments in his interpretations made this concert one of the most satisfactory and delightful recitals of the entire season.

Marcella Roeseler, well known in New York as a member of the Metropolitan Opera Company, gave a song and aria recital, which showed the singer's remarkable vocal capacities without otherwise differing in the least from the traditional hybrid character of this type of concert. Several songs, written by her skillful accompanist, Julius Bürger, are effective pieces, though hardly of artistic weight.

Giesecking was heard in a sonata recital, given in conjunction with the well accredited Berlin violinist, Georg Kulenkampff. Two musicians of such high rank naturally did justice to a program of classical sonatas, but there is no question that Giesecking is much more enjoyable as solo player than in ensemble work. Kulenkampff, at his own recital, gave brilliant specimens of his ability, in which

he was excellently supported at the piano by Siegfried Schultze. Kulenkampff gave the first performance of a new prelude and chaconne by Emil Bohnke, op. 17, an interesting composition which tries to reconcile modern harmony with the technical possibilities of the violin, an instrument reluctant by nature to radical modern methods. The piano in this respect is vastly superior, lending its seven and a half octaves to the most varied modernistic experiments.

### ANTHELIAN EXPLOITS

The November Group, now directed by H. H. Stuckenschmidt, the active and skillful propagator of mechanical music, gave a concert demonstrating the possibilities of what Stuckenschmidt calls “static music” (Stehende musik) as distinguished from “flowing music” which poor old-fashioned musicians have been simple minded enough to

among the French works. The balance of this repertory is also as nearly perfect as it would be possible to make it, for the operas to be given range from sublime tragedy to merry humor, as witness The Love of Three Kings and Martha. In addition to the operatic performances there will be the regular Monday night concerts by the Chicago Symphony Orchestra, with soloists.

In Andrea Chenier, Elisabeth Rethberg will appear as Madeline, Chenier will be entrusted to Giovanni Martinelli, Giuseppe Danise is cast as Gerrard, Lucrezia Bori and Edward Johnson will be the stars cast in Romeo and Juliet. In Boheme, Bori will be Mimi, and Martinelli, Rodolfo, Florence Macbeth and Mario Chamlee will be the co-stars in Martha; they will be supported by Ina Bourskaya as Nancy, Virgilio Lazzari as Plunkett, and Vittorio Trevisan as Sir Tristan. The cast for Faust will include Elisabeth Rethberg as Marguerite, Martinelli in the role of Faust, and Leon Rother as Mephistopheles. In L'Amore dei Tre Re the cast will bring Lucrezia Bori as Fiora, Edward Johnson as Avito, Danise as Manfredo, and Lazzari as Archibaldo. In Aida the title role will be given to Elisabeth Rethberg, Radames to Martinelli, and Julia Claussen, the eminent contralto, will make her Ravinia debut, appearing in the role of Amneris; Danise will be Amoras and Rother the Ramfis.

## JOSEF HOFMANN NAMED DIRECTOR OF CURTIS INSTITUTE OF MUSIC

Josef Hofmann, pianist, for three years head of the piano department of the Curtis Institute of Music, has been named director-in-chief of the institution, it was announced last week by Mary Louise Curtis Bok, president and founder. At the same time a new educational policy was announced providing for the financing of needy music students so as to make them independent of financial cares during their entire period of study. The endowment of the institute has been increased by Mrs. Bok to \$12,500,000, having an annual income of \$700,000.

The new plan as outlined by Mr. Hofmann enlarges greatly the benefits to be derived from the institution and widely extends its influence in the development of musical talent. In addition to free tuition or partial exemption from tuition fees, which the institution is already granting to deserving students, financial assistance will be extended to provide adequate living conditions to needy students.

Summer sojourns in the United States and Europe will be offered to advanced and exceptionally gifted students, under the artistic supervision of their masters. Regular public appearances will be arranged for students during the period of study, when warranted by their progress, so that they may gain practical concert experience, and upon the arrival of the student at full artistic maturity, financial assistance will be provided in setting out on a public career.

For students unable to provide musical instruments for themselves, the institute will donate the use of Steinway grand pianos, string or wind instruments, rent free, to be placed at the disposal of students in their own domiciles. Opportunities will be granted to attend concerts of the Philadelphia Orchestra and of important visiting artists; also performances of the Metropolitan Opera Company as part of the regular musical education.

Discussing his appointment, Mr. Hofmann said, “I have accepted the directorship of the Curtis Institute of Music with a high appreciation of this opportunity to aid in the development of young musical talent. I believe that the Curtis Institute occupies a unique field in music. With a faculty comprising such artists as Mme. Sembrich, Mme. Luboshutz, Moriz Rosenthal, Gogorza, Carl Flesch, Louis Baily, Felix Salmond, and Carlos Salzedo, the great musical traditions of the past are handed down by these masters to pupils who may continue to build on this heritage for the future. I know of no other institution of music where this is so, to such a degree.”

Explaining the policy of the Curtis Institute and the new plan which he will inaugurate, Mr. Hofmann said, “Our fundamental belief is in individual instruction by the masters, and this will of course be continued as in the past. While there is some class instruction in musical theory and in academic studies, the institute places particular emphasis on individual instruction given personally by these great masters to the students of piano, singing and other instruments.”

The sole requirements for admission to the Curtis Institute, as outlined by Mr. Hofmann, are that the student shall demonstrate a native gift for music, a special aptitude for a chosen instrument, and personal characteristics that indicate the possibility of continuous further development. In order to carry out the new policy the permanent endowment of the institute has recently been increased by Mrs. Bok. That this fund may be used only for the high purposes for which it was created, the membership of the student body will be limited to pupils who show exceptional talent and promise.

Mr. Hofmann has appointed David Saperton as his personal assistant, and Grace H. Spofford, who has held the position of Dean since the founding of the institute, will continue in that office. Mr. Hofmann's recital activities will continue as in former years, as the Curtis Institute permits its artist-teachers full freedom in their public concert work, adjusting its teaching schedules to make this possible.



HORACE STEVENS.

British baritone, who was invited to come to America during the past season for a number of festival engagements, notably those of Cincinnati and Evanston, where he made a deep impression and has been invited to return again next season.

admire so long. It soon became evident however that the new, so pompously advertised static music is only a second-hand imitation of what the young American modernists, Cowell and Antheil, demonstrated years ago. Hansjörg Dammert, Stefan Wolpe and H. H. Stuckenschmidt, the “composers” of the three “sonatas” performed, made ample use of fists and elbows on the keyboard, to which Stuckenschmidt added a novel effect of his own invention, namely the noise of the piano cover falling down as a special surprise and nerve stimulating climax. It was a very exhilarating affair.

The young pianist, Salvador Ley, from Central America, a highly talented pupil of Georg Bertram in Berlin, made a most successful debut showing highly developed technical facility and uncommon musical capacity. He especially excelled as a Chopin player. Alfred Blumen proved in two recitals that his pianistic art, as far as manual skill is concerned, can successfully battle with all conceivable difficulties.

DR. HUGO LEICHTENTRITT.

### Louis Eckstein Announces Ravinia's First Week's Repertoire

Although it is impossible to make definite announcement at this time as to the exact order in which the music dramas of the first eight days of the season at Ravinia will be given, Louis Eckstein has decided that the initial list of works will include Andrea Chenier by Giordano, Romeo and Juliet by Gounod, La Boheme by Puccini, Martha by Von Flotow, Faust by Gounod, the Love of Three Kings by Montemezzi, and Aida by Verdi. No better selection could have been made, for there are five operas highly representative of the Italian school and two which hold first place

# The Great Folksong Festival at Quebec—Canada's Beau Geste

By Anne Elizabeth Wilson

It is a pity that we are not more given to festivals on this continent. The vivid memory of the magnificent Folksong and Handicraft Festival just terminated at Quebec has opened many eyes.

Quebec, of course, is particularly blessed in her French inheritance; a population which has not only retained its flavor of old musical tradition, but also added it to every picturesque phase of daily life, whether it be at the spinning wheel, in the lumber camp, the fisheries or along the water-paths of the voyageurs. Just as in our own southern mountains the purest preservation of the old English speech and song is to be found, so in Quebec, the *chansons de métier* and troubadour songs of 16th and 17th century France, persist, where they have fallen out of memory in the old world. It throws a responsibility upon America when we consider that so many colorful vestiges which have survived only on our shores depend for preservation upon our husbanding and their inclusion in our musical life. They are, after all, our truest musical heritage.

Much of the folk music of French Canada is entirely indigenous, however. There are songs still sung in the lumber camps and once on the fur routes which have sprung directly out of the new world of the habitant. So ingrained are they in the lives of the French-Canadian that they are often regarded as family property. One old man, hearing a well-known refrain being sung at the festival, remarked proudly that this was "the song of his family" and truly believed it.

Canada has realized the great potentialities of her folk music in the planning of this festival. Here is perhaps the richest vein of folk color now extant on the continent. Already, at the National Museum at Ottawa, have been recorded close to five thousand songs, airs and verses complete. Dr. Marius Barbeau, the moving spirit in the revival and researcher indefatigable, has placed these at the disposal of composers. The first result, as shown at the festival in innumerable exquisite settings for voice and arrangements for strings, is the throwing open of an almost untouched wealth of material. The programs were arranged with this thought in view. Through three days of almost continuous music the same songs might often be presented in various ways. One evening the rollick of unaccompanied singing of an old habitant folksinger; another day, one of the choral numbers for women's voices. The possibilities for the use of French-Canadian folksong for all musical media was tellingly brought home in this way. Indeed the festival has lifted the cover off a potpourri of imitable song, and it is safe to prophesy that the pungence of it will widely pervade American programs this year.

The hundreds who flocked to the Château Frontenac, Quebec, where the entire program was held, went away saturated with music of a new, delicious and unforgettable kind. It met you in the corridors where the Bytown Troubadours, in their checked shirts and *ceintures fléchées* wandered all day, carrying their three-legged stools for an impromptu concert. On the terraces there was never a time when some locally famous habitant singer was not lifting his voice for the benefit of groups of delighted spectators. In the dining room, in the tavern, late into the night, the infectious lilt of canoe songs, dance songs, work songs, love songs, drifted to the casual listener. Ensnared with all their primitive equipment, the women weavers and spinners turned purring wheels or shot back and forth clicking shuttles—singing. The wood carvers hummed over their chisels, the Indians over their snow-shoe making. It was a background that made missing the spirit of it all impossible.

Though there was true appreciation for the splendid professional work done at the festival, and a keen point demonstrated in the concert use of folksong material, it is the French-Canadian habitant who remains the supreme figure of the occasion.

One sees step out upon the stage a fisherman from Gaspé, still dressed in his oil skins, whose first trip to the outside world has meant a continuous performance of his best-loved avocation. He boasts a repertory of over three-hundred songs—at least a hundred of them love songs. He confesses that each one of the hundred have been of use to him on different occasions. Unaccompanied, he proceeds to sing in a voice as unpunctuated as a bagpipe, and with as much indefinable appeal. You see him later the center of a ring-around-the-rosy group, dancing *la bistrongue* or perhaps a round dance—as happy as the lumberjack, the farmer and the other fishermen who join hands and jump around him to the mounting velocity of their own singing. They all enjoy it so much that it is usually a problem to get them off the stage, or to let other singers go on with the program. The crestfallen expression which shadows the face of the habitant singer when he realizes that his turn is at last at an end, is a commentary on the joy of music. This particular performer, François Saint-Laurent, is a local chanteur of some note in Gaspé, and there were not many times during the festival when he was not to be heard voicing to whatever group he might find as audience something from his almost mediaeval repertory.

When one reads on a program that he is about to behold the champion dancer as well as the champion fiddler of Canada, there is a certain nonchalance finally about their appearance. Johnny Boivin is that champion *violinneur*, and to his accompaniment which appears to have no particular beginning and no intention of end, Jacques Garneau, he of the sheriff's badge no less, performs feats of foot-work extraordinary. Garneau must be a man of sixty, and his championship, one of long standing, is based as much on endurance as proficiency—as one would presume is also true of the *violinneur*. The upper part of the dancer's body is almost motionless save when in a grand climax he flings out his arms amid a series of whoops. Most of the time his legs below the knee are the only portion of his body in motion. His execution of the niceties of pattern dancing is an education; one would think that he was crocheting lace upon the floor. And all the while his face, lean and brown and grim, is as unconcerned as the sphinx.

Philéas Bédard, the folksinger of St. Remi de Napierville, was discovered some time ago by those responsible for this renaissance of folk music. An older man also, he

prides himself on singing only "les anciens chansons"—and of all the habitant singers, he is undoubtedly the most endearing. Gray-haired and slight, with an unfailing twinkle in his eyes, he represents the farmer type. Like all the true folksingers, he performs unaccompanied, though often supported by a lusty chorus. Unlike either Garneau or Saint-Laurent, he has a real sense of humor, and his dumb show, though never overdone, is irresistible. In his every song there is the crucial point where it is necessary to break into a dance step or two, which unfailingly brings down roars of applause. Understanding little English, and believing that few outside of Quebec understand French, his most frequent acknowledgment of praise from those who congratulate him, is a fatherly embrace.

Sometimes with Bédard, and often as a soloist, is that lively brigand De Repentigny. He is the lumberjack type, though at present employed as a night watchman in Montreal. His name is one of the most historic in French Canada. A huge booming voice, and a spirit of interpretation supreme, made him one of the most popular singers throughout the festival, though he played a fairly small part in the actual concerts.

But of all the delightful touches which the festival offered there was nothing so completely disarming in its naïveté and sweetness as the *Rondos Enfantes*, children's rounds and singing games presented by Madame Duquet of Quebec, with six boy and six girl pupils. In costumes of the latter half of the last century, they went through the French songs and games which are still characteristic of Quebec province. All remain precisely as they have been sung for years in the Convent of the Ursulines.

The only disappointing note among native performers was the concert appearance of the Indians of Lorette—the last survivors of the Hurons. Composed of one old brave, numerous grandmothers, some younger women and one little boy, they made a pathetic spectacle attempting to go through the routine of all-but-forgotten dance and chant. Some of the women in high-heeled shoes, and all so intermarried with the French as to have lost most native characteristics, they sang even the white man's religious songs, though in their own language. Father Brébeuf, the heroic Jesuit missionary, at one time translated into their own tongue the hymns and canticles of his church.

Those who attended the festival had an opportunity of hearing a full choral Mass sung by the famous choir of the Basilica at Quebec. The Basilica has a fine tradition of Gregorian music. The chorale at the Basilica is named La Petite Maitresse de Notre Dame, and consists of forty children singers under the direction of M. l'Abbé de Smet, the organist Henri Gagnon, a composer of considerable traditional French material and the possessor of a name linked with much of the historic and artistic life of Canada.

Outstanding among professionals giving concert presentations of folksong was Juliette Gauthier de la Vérendrye, who so recently took New York by storm with her Indian, French-Canadian and Eskimo interpretations. Her use of the auto-harp, that beautifully liquid old lap instrument, to settings by Marion Bauer, was a departure of great

interest. The auto-harp was used in the 16th and 17th centuries and is a favorite among those who remember the old song-life of French Canada. The authentic touches of Miss Gauthier's costume and settings added much to the color of the concerts particularly in the Eskimo and Indian numbers. If there was anything lacking in her performance from the professional view it was her almost informal manner of delivery.

One of the most exquisite voices of the entire festival was revealed in a young pupil of La Liberté, the Montreal composer, Mlle. Germaine Le Bel. Singing to his settings, her part of the program might well have been extended.

Madame Jeanne Dusseau, a Scotch singer of French songs, was a delight in settings by Somervell, the English composer. Mme. Dusseau will be remembered as the soprano of the Chicago Opera who created the rôle of Ninetta in the world première of Prokofieff's opera, *The Love for the Three Oranges*. Her diction in both French and English was so faultless as to cause comment throughout her audiences, while her poise, floating tone and general charm of presence were one of the remembered felicities of a long series of excellent performances.

Choral music by Les Chanteurs de St. Dominique, one of the famous choirs of Quebec, and The Music Maker Singers, women singers of Toronto under the direction of J. Campbell McInnes, demonstrated the suitability of folk and French romantic themes for group singing.

Also in the romantic manner were the troubadour songs sung by Rodolphe Plamondon of Montreal and J. Campbell McInnes of Toronto, both specialists in traditional interpretations.

Cedia Brault, mezzo-soprano of the Manhattan and Russian opera companies, has been singing French-Canadian folksongs successfully in concert for some time. Accompanied by Harold Eustace Key, conductor of the Mendelssohn Choir in Montreal, she gave several interpretations of the work songs or *chansons de métier*, some of which were set by her brother, Victor Brault, of the University of Montreal. Thoughtfully knitting while she sang, she carried over the spirit of the song which follows the hand—as it is so well known throughout Quebec.

Several groups of splendid arrangements for stringed instruments were given by the Hart House String Quartet, based on French-Canadian and Indian melodies.

The concerts, arranged twice daily throughout the three-day festival, terminated on the third night with a finale of song, led by Marchand and his troubadours, that was almost riotous in the singers' and the audience's enthusiasm. The success of the festival as an experiment has made it a fixture, and announcements were made from the platform at the closing concert of its renewal for May of 1928. An interesting list of prizes was also announced. They are offered by E. W. Beatty, chairman and president of the Canadian Pacific Railway, Montreal, for musical compositions based on French-Canadian chansons populaires and folk melodies, the winning compositions to be played at the

(Continued on next page)

## SHOULD I CHANGE TEACHERS?

By L. E. Eubanks

I think I spoke in a former article of the pianist who had kept a sort of pupil's diary. He has been through a most varied experience, has traveled over a large part of the civilized world and seen a lot of life. In spite of his migratory habits he has stuck steadily to music, and says that in some ways he has profited by the many changes of teachers.

In view of much that I myself have learned, it seems doubtful that he has gained anything from jumping to new teachers so often. He argues that it takes a number of teachers to give a pupil any standard of comparison; that if the student never has but one teacher he does not know really whether that teacher is competent or not. He claims that he has never failed to get at least one valuable thing from each teacher—something peculiarly that teacher's own, which he never would have obtained elsewhere. This was not in every case strictly musical; sometimes it was a little view of personality that left the student better for having seen it.

Though I did not say so to him, I can see that this man has been under too many teachers. His knowledge, while wonderfully extensive, has not deepened at any one point, but is like a lake that contains much water but is not deep enough at any place for practical purposes. He has changed his own ideas so often and so radically that no firm, groundwork principles have had time to take root. No doubt he is a good judge of teachers, but that only proves my point—that he has studied the teacher, the person, rather than the teacher's subject. I have seen numerous instances of this in the general schools. There is no greater study than that of human nature, but a student of music can hardly be said to have succeeded unless he learns music.

I think there is a tendency in some quarters to give music a too wide significance, to mix it up with other things and confuse many pupils, anyway the younger ones. The student of music does not have to acquire all his knowledge of life and men collaterally with his work at music. At most, we can give but a portion of our time to any one thing, and it must be better from every angle to rest the mind from music for a part of each day and throw the doors of mentality open to other dramatic drafts of knowledge. To continue with an inferior teacher of music just because he is great in some respect, is poor business, as I see it. Get your musical education at the best market for that commodity; then get your spiritual or intellectual pabulum from specialists in that line.

The man of whom I spoke was well able to have a private teacher and take him on his travels as a constant companion. He said he tried that but found it unsatisfactory. The longer I talked to him the more plainly I say that he was more interested in people than in music, and that somehow he could not or would not separate the issues.

I think it likely that there are frequent instances of this kind—where a pupil becomes gradually sidetracked and thinks more of the instructor and fellow students than he does his work. The next thing, he is changing teachers for personal reasons.

The argument that one's only way to judge teachers is to try a number, sounds good; but there is another way, a much safer one, at least as far as economy of time and money goes. To judge a system, look at its products; we should look at the pupils for the proof of a teacher's ability. If an instructor failed in your particular case but had a dozen other pupils who were making excellent progress, it would be very unjust to call this teacher incompetent. We might reason farther, and ask if you could say that the next one was competent merely because he handled you satisfactorily. Each pupil is a separate problem for the teacher, and to manage a number of pupils successfully must be a better proof of teaching ability than some fortuitous adaptability to the needs of one certain student.

I am not implying that one should stick blindly to a certain teacher whether results come or not. But experience has shown that some pupils are like a type of invalid; there are health-seekers who never give any one climate a chance to benefit them but pull stakes and fly to another section in a week. The most gifted teacher in the world can seldom fully understand a pupil at the first meeting; particularly if you have been hard to suit in a teacher, you should not be hasty.

It would be useless to set a "trial period;" pupils differ too much—even assuming a standardization of teachers' ability. I believe in a good teacher at every stage, just as I believe that a cheap instrument to learn on is a mistake. One of the causes for changing teachers is that a pupil outgrows the instructor. In that case, change is certainly the proper thing, but it is better to make this unnecessary by procuring a highclass teacher to begin with. A young lady had six months' instruction under a nationally famous instructor, and learned more in that period than from as many years preceding! She paid \$6 for forty minutes, but she says that every minute counted, and that he held her attention as a magnet holds steel. Had this girl started in with such a teacher instead of dabbling with incompetents she would have been a prominent performer today.

Countless persons who might have become good musicians are ruined by poor instructors and inferior instruments. Such economy is a big mistake. A poor teacher's injury to the pupil does not end with the failure to instruct; that would not be so bad, it would mean only a loss of time, but what he does often has to be undone later by the real teacher, and habits once formed are sometimes stubborn indeed. We know that there are more poor and mediocre

(Continued on page 34)

Folksong Festival at Quebec, next year. They are as follows:

1. \$1,000.00 for suite or tone poem for small orchestra, not to exceed twenty-five instruments, and not to last over thirty minutes.
2. \$1,000.00 divided into \$750.00 and \$250.00 as first and second prizes for a cantata introducing French Canadian chansons populaires; the \$750.00 to be divided \$500.00 for music, and \$250.00 for libretto; the \$250.00 to be divided, \$150.00 for music and \$100.00 for libretto.
3. \$500.00 for suite for string quartet, not to last over twenty minutes.
4. \$250.00 for group of arrangements of four chansons populaires for male voices.
5. \$250.00 for group of arrangements of four chansons populaires for mixed voices.

The last two (4) and (5) are confined to Canadian composers; the others open to international competition. Judges and details will be announced as soon as possible through the musical press. The matter of themes may be gone into with Dr. Marius Barbeau of the National Museum, Ottawa, Canada.

#### Sokoloff for Five Years More

CLEVELAND, OHIO.—John L. Severance, president of the Musical Arts Association, has announced that Nikolai Soko-

#### MUSICAL COURIER

loff, conductor of the Cleveland Orchestra, has signed a contract to lead the orchestra for another five years. Mr. Sokoloff, who has gone to San Francisco, where he will conduct the San Francisco Symphony in a series of summer concerts under the auspices of the San Mateo Philharmonic Society, has just finished his ninth season with the Cleveland Orchestra. During this season the orchestra played 125 concerts, more than it has ever played before. A trip was made to Havana, Cuba, and so enthusiastic was the reception given the orchestra there that it has been signed up for another appearance next season. This southern tour will also include Florida, which also heard the Cleveland Orchestra for the first time this winter.

During Mr. Sokoloff's absence throughout the summer, the Cleveland Orchestra will be heard in a series of open air concerts in the public parks, under the leadership of Rudolph Ringwall, assistant conductor. The final concert given under the direction of Chamber Music Society of Cleveland took place in the ballroom of Wade Park Manor, when Schubert's E flat trio and the trio in A minor by Tschaikowsky were played by Beryl Rubinstein, pianist; Andre de Ribaupierre, violinist, and Victor de Gomez, cellist. E. C.

#### Blanche Marchesi Entertains

Blanche Marchesi entertained at a musical tea on May 15 at her home in rue de Courcelles, Paris. Blanche Marchesi is the Baroness Anzon Caccamis, and this tea was given in honor of Vincent d'Indy. A program was rendered by pupils of the Academy, Mr. Dennery, the distinguished pianist, the Russian Trio Kedroff and Mme. Marchesi herself. Among the guests were: Mr. and Mrs. Vincent d'Indy, Mme. Hochon, Mr. and Miss de la Laurencie, Comtesse Sommyévre, Princess K. Bibesco, Princess Gagarus, Madame Moukhanoff, Mr. and Mrs. Kedroff, Comtesse de Boisrouvray, Baron and Baroness de Fredericks, Frank Black, Charles Holman-Black, Hardy Thé, Baroness de Nervo, Comtesse de Boisboissel, Baroness de Ferrier, Mr. and Mrs. de Vernat, Comtesse de la Tour en Voirole, Madame Allam Targé, Count and Countess de Gaut de Saussine, Baroness de Günsbourg, Mr. and Mrs. Bertieri, Darius Viterbo, Mrs. Dixon, Mr. and Mrs. Scott, Mrs. Marcellin-Singer, Mr. Allan, Miss Rapp, Mme. Ganna Walska-McCormick, Mr. and Mrs. Cornejo, Mr. and Mrs. Medina, Mr. and Mrs. Duncan.

### Interesting Scenes and Fig- ures at Quebec's Great Folksong Festival

(See story on opposite page.)



VINCENT FERRIER DE REPENTIGNY,  
singer of lumberjack and river songs.



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three hundred of his songs have been recorded.



THE CHILD SINGERS  
whose Rondes Enfantes were one of the most delightful features of the program.



CHARLES MARCHAND,  
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SINGERS OF CHANSONS DE METIER OR WORK SONGS.

## Lynnwood Farnam Pupils' Festival

Ten able young organists collaborated in daily one o'clock organ recitals beginning May 23, Church of the Holy Communion, all being pupils (one to five years' study) of Lynnwood Farnam. The interest in these daily recitals was expressed in the frequent attendance of prominent fellow organists of the metropolitan district, in the close attention and the general comment. Ruth Barrett's (New York) confident playing of a Bach prelude, and of the concert variations (Bonnet); Winslow Cheney's (New York) playing of Bach and modern works, with splendid climax in Mulet's toccata; and Alfred Greenfield's (New York) playing of Boellmann's Gothic Toccata, with splendid dramatic impulse, these were features on May 23. May 24, Ellen Fulton (Scranton) played a merry French rondo (Boellmann) and the Widor fifth symphony toccata finely; H. W. Hawke (Forest Hills) showed good taste and well developed technic in a canzona and the big A minor fugue (Bach); Alexander McCurdy being unable to appear; Mr. Farnam played Sunrise (Jacob) with the absolute clearness and good taste for which he is noted. May 25 Eleanor Allen (Topeka) played with delightful clearness an allegro (Bach), and the Wagnerish chorale in B minor (Franck); Robert H. Cato (Flint, Mich.) gave pleasure with the playful piece, Vintage (Jacob), and produced a well-planned climax in Franck's Piece Heroique. Hugh Porter (Chicago and now New York) played the G major Gigue (Bach) with merry mood, a Song of May (Jongen) with warm expression, and Mulet's Carillon-Sortie with imposing effect; his plan to enter the Episcopal ministry will deprive the musical world of an able organist. May 26, Ernest F. White (London, Ontario) played Bach's Trio sonata allegro with clean touch, James' Meditation with very good taste, and the rapid Vierne



RUTH BARRETT

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Divertissement with fluent technic. Clarence Mader (Pasadena) was heard in Karg-Elert's Tumult in the Praetorium, in which he built fine climaxes, and a closing allegro from Vierne's first organ symphony; he is a very talented youth.

Common to all ten organists was advanced pedal technic, which everyone knows is the big stumbling-block in organ playing; clean-cut phrasing, giving intelligent outline to the music, and good taste. It was an unusual series of recitals, in which a lot of little known music was heard, together with standard classics; there were no "arrange-



N. Lazarnick photo

LYNNWOOD FARNAM

ments" whatever, everything played being originally composed for the "king of instruments." The loved pastor, Rev. Dr. Motet, was invariably present, showing his appreciation of his organist, the modest Farnam.

## Faculty Concert at Master Institute

The first public performance of the sonata for violin and piano by Bernard Wagenaar, Dutch-American composer, provided the feature of the final faculty concert at the Master Institute of United Arts, New York, May 17. One finds in it a modernism reminiscent of the Nordic writers, a finely interwoven and impressionist quality which deeply stirred the hearers. Mr. Kraeuter interpreted the work with rare understanding.

The remainder of the program was devoted to piano and cello numbers. Sadie Blake-Blumenthal, pianist, presented two groups of modern numbers, her first being devoted to Debussy and included Girl with the Flaxen Hair, Minstrels, Ballade and Golliwogg's Cake-Walk. The delicate chiaroscuro of the first of these received as sensitive an interpretation as did the capricious and seductive humor of the



D. D. Spellman photo

ROBERT H. CATO  
Artist student of Lynnwood Farnam.

remaining fragments. In her second group Mrs. Blake-Blumenthal played numbers by Ibert—the Little White Donkey, Vendor of Fresh Water, The Giddy Girl. As a contrast to these delicate impressions came the Polonaise of Scriabin, a searching and profound work, which the pianist encompassed as happily as she did the others.

The final number was provided by Percy Such, cellist, who gave the andante and allegro from concerto in A Minor by Davidoff. Beautiful tone and sterling musicianship distinguished Mr. Such's work to an unusual degree. He was assisted at the piano by Frank Braun.

Following the lecture, the audience visited the paintings in the Roerich Museum, and in Corona Mundi, International Art Center.

## Cincinnati Conservatory Notes

Beginning May 15, the Cincinnati Conservatory of Music presented a week of distinctive programs. The first to be heard was given by the Conservatory Mixed Vocal Quartet under the direction of Dr. Karol Lisznewski, member of the artist faculty of the Conservatory, at the Conservatory Concert Hall. A group of Gypsy Songs by Brahms seldom heard opened the program. Mary James, pupil of Dr. Lisznewski, and the accompanist, played three solo numbers. American and English songs closed the program.

Dr. Karol Lisznewski, member of the artist faculty of the Conservatory, presented his advanced pupils in a piano-forte recital on May 18 at the Conservatory Concert Hall. The following appeared on the program: Harriet Palmer, Harriette Perkins, Mary James, Ralph Briggs and Saidee McAlister. The works given were selected from the piano literature of the Bach-Tausig, Beethoven, Chopin, Padewski, Schumann and Brahms.

An organ recital by pupils from the class of Parvin Titus, head of the department of organ at the Conservatory, was given at the Church of the Advent, Kemper Lane, Walnut Hills, on May 19. Those taking part were Carl Johnson, Emily Chauncey, Ada Pearl Wilk, Clara Schroeder, Margaret Johnston, Verna Gilbreath, and Lee Orville Erwin.

Leo Paalz, member of the artist faculty of the Conservatory, presented his advanced pupils in a piano-forte recital on May 19 at the Conservatory Concert Hall. The composition of a local composer, and member of the artist faculty of the Conservatory, Edgar Stillman-Kelley, was featured. Sarah Rosenberg played Mr. Kelley's The Headless Horseman. Some sixteen pupils took part.

Berta Gardini Reiner, member of the artist faculty of the Conservatory, presented members from her class in concert, May 17, at the Conservatory Concert Hall. The participants in the program were Evelyn Lloyd; Idella Banl, who was one of the chorus soloists of the May Festival, and Verna Carega, just returned from a successful concert engagement at Terre Haute (Ind.). Pauline Brown was the accompanist for Nos. 1, 10, and 11 in the first part of the program, while Florence Barbour, one of the sixteen pianists who played in Music Hall for the Edward MacDowell Colony Benefit, given under the auspices of the Conservatory of Music, played the accompaniment for Nos. 3 and 9 of first part and No. 1 of second part. The opening number was Charles T. Griffes' Poems of ancient China and Japan, including So-Foi Gathering Flowers, Tears, and The Feast of Lantern; Richard Hageman's three songs, Do Not Go My Love, At The Well and Me Company Along followed. Four songs by Louis Gruenberg—The Lion, An Explanation of the Grasshopper, The Spider and the Ghost of Fly and The Old Crows—were sung by Verna Carega. Two numbers by Arthur Bliss concluded the first part of the program: Madam Noy, a song for soprano and six instruments was played by Wilma Dearing, flutist; Archie E. Gobba, clarinetist; Roland Fansher, bass; Pauline Brown, pianist; Mose Franklin, viola, and Phyllis Davis, cellist; and Rout, with Mary McDowell, soprano; Wilma Dearing, flutist; DeLoce Moffitt, clarinetist; Pauline Brown, pianist; Ernest Vornbroch, Glockenspiel, first violin; Truman Boardman, second violin; Mose Franklin, viola; Phyllis Davis, cellist, and Roland Fansher, bass. The second part of the program opened with Scene 1 from Act 3 of Dusk of the Gods, Wagner, and Act 1, Scene 3, The Narrative of Waltrue. The concluding numbers were the English translation by Theodore Sponagle of Mathieu's Bird Cantata, in which Gertrude Sudarth sang the nightingale, Katherine Poore the magpie, Verna Carega the parrot, Norma Hetsch the cuckoo, and Maurice Lucas the crow.

## Mr. James Levey

having resigned his position as leader of the London String Quartet, intends returning to New York in the autumn and will take a limited number of pupils in violin and ensemble playing. All communications to James Levey, 5 Ellingham Road, London, W. 12. England.



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—Chicago Daily Tribune.

*Frederick Gunster.*  
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## PITTSBURGH, PA.

PITTSBURGH, PA.—Pittsburgh's summer park music schedule for 1927 will be conducted on a scale proportionate to that in effect three years ago, made possible by an increase of thirty-three per cent in the music appropriation granted by council. A municipal band will be selected by the municipal band concert committee named by Mayor Kline to conduct the 1927 summer concerts. The band will be selected the same as last year, members of the organization named and hired by the committee, with the director to be chosen by the committee and placed in charge. A greater number of concerts will be given this year than have been heard during the last four years. The number of concerts given in the smaller districts will be given special attention, while the boroughs of Carrick, Knoxville and Westwood will be included in the schedule, their first participation in Pittsburgh's summer music schedule. Members of the committee appointed by Mayor Kline are: Will Earhart, chairman; Mrs. Enoch Rauh, Burt McMurry, Arthur Coggeshall, Mrs. William Maclay Hall, Joseph Derdeyn, Oliver Fulton, Harvey Gaul, Mrs. E. B. Lee, T. Carl Whitmer, H. Vernon Porter. With the exception of Mrs. Hall and Mr. Coggeshall, the committee remains the same as that of the 1926 season. Summer Park music in Pittsburgh this year will be conducted on a greater scale than in several years, according to the plans outlined at the initial meeting of the committee. Conductors for the season will be named at a second meeting of the committee. The plan to include orchestra concerts for the large parks introduced at the first meeting met with general approval, likewise the intention of increasing the number of concerts in the smaller parks.

In Duquesne Garden recently a season of light opera was introduced, the productions staged by the Duquesne Light Opera Company. The opera is an outgrowth of an effort to establish municipal opera in Pittsburgh, along lines similar to those on which it is successfully operated in other cities. If this season proves profitable, conversion of the Duquesne Opera to the Pittsburgh Civic Opera will probably follow. Rupert Graves is named as musical director of the Duquesne Light Opera company. Among the principals enlisted are Hollis Devany and Ethel Clark, familiar to all Pittsburghers.

Fines were imposed by Alderman Samuel McKinley on nine of the members of the Symphony Society for holding a Sunday concert. A hearing on the appeal was scheduled for June 10.

The department of music of the College of Fine Arts of Carnegie Tech gave the second of a series of three Sunday concerts in the theater of the College of Fine Arts. Artists who presented the concert were Frederick Chapman, Madeline Ferguson, Margaret Cline, James Miller, Katherine Rickert and Margaret Gallagher. Four members of this year's graduating class of the department of music at the Carnegie Institute were presented in individual concerts during the month of May. They were Allan V. Nern, Ella H. Scanlon, Elinor Elizabeth Steenson and Ida Waldron. Allan V. Nern, young Pittsburgh tenor, was graduated this month with a B.A. degree in music from the Carnegie Institute of Technology.

Mae McKenzie presented Margaret V. Johnston in a piano recital in the assembly hall of the Pennsylvania College for Women recently. Miss Johnston was assisted by Isabel Allen, soprano, and pupil of Mrs. Maybel Davis Rockwell, who is a member of the college faculty. Mrs. Rockwell was the accompanist.

Maybel Davis Rockwell and G. Albert Jones gave a joint recital at the Congress of Women's Clubs. Mr. Jones is a well-known radio entertainer. The accompanist was Willa Cunningham.

A concert was given in Carnegie Music Hall under the direction of Max Shapiro. Among the solo artists were Morris Krakoff, Madeline Kann, Arthur Halpert, Virginie Pfeiffer, Jack Larner, Herbert Lomask, Marjorie Lieberman, and Lenore Hickey.

Rose Kaufman, contralto, and Sylvia S. Stein, mezzo soprano, two members of the Y. M. and Y. W. H. A. Choral Society, sang solos in the Morris Kaufman Memorial Auditorium when the second public concert of the society was given under the direction of Harvey B. Gaul. The Y. M. and Y. W. H. A. Society is composed of more than eighty singers and includes some of the best soloists in the Pittsburgh district.

The H. J. Heinz Company took part in the nation-wide observance of Music Week by giving a concert for employees in the Heinz Auditorium. Solos were sung by Margaret Spaulding, soprano; Viola Byrgerson, contralto; Will Rhodes, tenor; and Frederick Newman, bass. Aneurin Bodcombe presented organ and piano numbers.

James Philip Johnston gave an organ recital in the East

Liberty Presbyterian Church. He was assisted by Mrs. Anna Woesthoff, contralto.

All the Welsh organizations of Pittsburgh cooperated in a massive concert given by the renowned Rhondda Welsh Male Singers in the Moose Temple for the benefit of the Women's Welsh Club of Pittsburgh.

A program of operatic music was presented by the choral society of the Y. M. and Y. W. H. A. under the direction of Harvey B. Gaul. Among those taking part were Rebecca Hepner, soprano soloist, accompanied on the piano by Mrs. A. L. Balter; Sylvia S. Stein, soprano, and Mrs. Caroline Himelbau, contralto.

Dr. Casper F. Koch, city organist, was heard in an organ recital in Carnegie Hall, northside, assisted by Eleanor Conley, soprano; John M. Hierholzer, flutist, and Edith Hall, pianist.

A concert was given in Carnegie Music Hall by the Women's Glee Club of the University of Pittsburgh. Othelia Overman Vogel, pianist, and Helen Bell Rush, soprano, assisted. Mrs. James H. Greene, director of the glee club, is also organist and music director of the Sewickley Presbyterian Church.

B. McM.

## Birthday Party for Ella Backus-Behr's Mother

Ella Backus-Behr gave a birthday party for her mother—who is known and loved by many as "Granny"—on May 17, two days later than the official date of her birthday. The "party" was held at Mme. Behr's New York studio, and was attended by about seventy-five guests, which included



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*The New York Herald said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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doctors, lawyers, merchants and others, among them Mr. and Mrs. Leo Schulz, Mr. and Mrs. A. W. Lillianthal, Mr. and Mrs. Byron Hughes, Mr. and Mrs. Charles Makepeace, Colonel and Mrs. James Hayes, Mr. and Mrs. Hallett Gilberte, Mr. and Mrs. George Christianity, Mr. and Mrs. Bechtel Alcock, Mr. and Mrs. Fred Scarlett, Mr. and Mrs. Steele Jamison, Mr. and Mrs. Paul Kemp, Mr. and Mrs. Louis Springer, Mr. and Mrs. Van Doenhoff, Mr. and Mrs. Malcolm Edgerton, Mrs. Carl Fischer, Mr. and Mrs. George Waganer, Ann Lucky, Della Baker, Hella Seydel, Gertrude Barr, Marguerite Barr, Mrs. Mary Montgomery and Ruth Montgomery, Evelyn Darville, Louise Robison, Varda McCleary, Elizabeth Hamlin, Edith Phelps, Marie Clough, Marian Keener, Beckie Beam, Paul Listemann, Franz Listemann, A. F. Hunt, J. Warren Erb, Darl von Bethman, Erl Palmer, Oliver Stewart, Russell Makepeace and many others.

A real New England supper was served, and there was also an interesting musical program which included a duet by Miss Keener and Mr. Jamison which was composed by A. W. Lillianthal and dedicated to "Granny." Others who took part in the program were Leo Schulz, Ruth Montgomery, the Brahms Quartet, Darl von Bethman, Della Baker and Merle Alcock. Needless to say, there were numerous bouquets of flowers for "Granny," letters which came by trains, flyers and ships, as well as cables from London, Paris, Berlin and Bermuda, and many telegrams.

## Boyd Wells Announces Course

Boyd Wells, pianist of Seattle, Wash., announces a summer course of music study for young teachers and advanced pianists at his studio from June 22 to August 1. Some of the problems of the teacher which will come into considera-

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## Althouse Busy

Paul Althouse sang Elijah at the Evanston, Ill., North Shore Festival, May 23, going to Camden, N. J., May 26 for a huge Masonic celebration recital held by the Excelsior Consistory. He is giving a series of recitals this month, alternately in New York City and in Atlantic City, N. J., at the well known Steel Pier operatic concerts. In New York he will broadcast on the Atwater Kent Hour three

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tion during the course will be as follows: A plan of systematic study and music thinking; the manner of producing the various touches and their use in performance; a practical knowledge of harmony which is essential for interpretation; rhythm and its diverse applications in music; the technical problem of development of the plating apparatus; phrasing relative to its structure and musical content; memorizing; materials for the technical and musical development of the student.

A series of Historical Lecture Recitals by Mr. Wells devoted largely to the piano works of Beethoven will be presented during the course.

## MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The sixteenth concert by the Minneapolis Symphony Orchestra, Henri Verbruggen, conductor, being the final concert of its twenty-fourth season, took on quite a festive appearance and culminated in an ovation for conductor and orchestra. The soloist was Richard Crooks, tenor, who made a very favorable impression with his beautiful voice and fine singing of Donizetti's aria, *Una furtiva lagrima*; the Handel aria, *Sound an Alarm*, and the Prize Song from Wagner's *Die Meistersinger*. He had to add several extras, *Des Grieux' dream aria* from *Manon Lescout* being especially well done. The program opened most auspiciously with an exhilarating performance of the overture to Smetana's *The Bartered Bride*, and closed its first part with Delamarter's *Symphony No. 2*, in G minor, after Walt Whitman, this being its first Minneapolis performance. Between the two appearances of the soloist the orchestra played another novelty, *Lament of the Banished Tsaritsa*, from Rimsky-Korsakoff's *The Tale of the Tsar Saltan*. The scherzo, *Flight of the Bumble Bee*, from the same opera, which had been heard at these concerts before, proved again very popular with the audience and had to be repeated. The second half of the program was given over to Tchaikovsky's fourth symphony in F minor, with which Henri Verbruggen and his men took their leave, bringing the concert as well as the season to a most impressive close.

Mrs. Carlyle Scott's Down-Town Concert Course came to a brilliant close with a recital by Sigrid Onegin at the Minneapolis Armory, the huge auditorium being entirely filled. This fine contralto is a great favorite here and proved more popular than ever on this occasion. Most interesting was the announcement of Mrs. Scott's plans for next season. They include concerts by Amelita Galli-Curci on November 2, Maria Jeritza in March, and four performances of grand opera by the Chicago Civic Opera Company in the new Municipal Auditorium, which is just being completed.

G. S.

## Flonzaley Quartet Plays in Paris

A special concert was arranged by the Société Musical Indépendante of Paris for the Flonzaley Quartet on their only appearance in the French capital this season, in which a program of music, *sauce moderne*, was served. Both the Szymanowski Opus 37 and the Halffter quartets have been heard in New York, the first having its first performance during the season 1925-26 and the second (also a first performance) was performed at the first concert of the New York series this season. The third quartet was from the pen of a young follower of Max Reger, Luc Palmer, and has not yet been presented in this country.

The press glowingly reported the concert—at least that part of it that belonged to the Flonzaleys. *The Figaro* found that they "showed the rare quality of a technic beyond criticism. The entire world acknowledges them as a quartet of the highest ideals, intent upon perfection of both the technical and the esthetic of their art."

Comœdia remarked that "their success was big and merited. It would be difficult to rival such a perfect performance of balance, color and finished style."

The critic of *Le Gaulois* wrote that "the three works were interpreted with a perfection of finish that showed again the exceptional qualities of this group of artists."

"Perfection" was also the keynote of *Le Menestrel's* review, and Louis Aubert of the *Paris Soir* attested to the fact that "the quartet has lost nothing of its magnificent qualities which has classed it for years at the head of the best string quartets."

## BAKLANOFF'S INDIVIDUAL MEPHISTO

Russian Baritone to Concertize in America

Georges Baklanoff, giant Russian baritone, who for so many seasons has given "tone" to the French and Russian repertory of the Chicago forces, will be heard in the United States again before long, as a concert singer. Content for more than ten years to let operatic roles suffice for his American appearances, the Russian artist will begin next season a series of concert appearances similar to the routine which has occupied his springs and summers in Europe. A severe illness and a narrow escape from death just a year ago gave rise to many rumors both in Europe and America that this great singing actor had given up his career, had lost his voice, was slowly dying, and so on. His appearance last fall on his way to the Pacific Coast to sing in opera the picture of health and spirits, set these reports at rest, and the western critics gave glowing assurance that the voice was at its best.

The mails and cables from time to time bring reports of a busy summer for Baklanoff, during the weeks when we think of our opera stars as luxuriating in summer homes or the European resorts. Since January thousands of miles have been covered by this artist in a motor tour which has covered operatic engagements in Berlin, Vienna, Zurich, Warsaw, Prague, Budapest, Belgrade and Zagreb. Baklanoff's Mephisto, much discussed in America, both in Chicago and on the Coast, is a favored role with his European audiences and one in which he has made many appearances during the past month. Berlin and Vienna critics find as much for discussion in the individuality of this role as have our own. And always the Russian's unique and pervading personality, inseparable from his great singing art, becomes a subject for vital comment. A Vienna critic says: "Baklanoff creates figures. He is a master, who, with powerful soul, forms familiar opera figures anew. His Mephisto is a powerful one. He remains at all times a 'majesty,' satanic but still a ruler. His entire performance was filled with genius, with artistry, with power. And the strongest reaction created by it was the wish that opera publics might see Baklanoff in all of his great roles." Another Vienna writer says of him: "The splendor of the performance and the sensation of the evening go to Baklanoff as Mephisto. An over-powering magician—a hypnotist. He is the foremost Mephisto of modern conception, of modern rendition; and is above all others the strongest in original phantasy. How inspiredly does he handle phrase and word! No actor of the drama is able to approach so close as Baklanoff the conception of Goethe. One would gladly have seen the whole garden scene repeated for the pleasure of seeing Baklanoff in his mixture of derision, elegance and disdain."

After the Faust of the Operá Theater season in Berlin, it was said that Baklanoff alone upheld the honor of a brilliant performance—said the report: "The very way Baklanoff wears his mantle is a masterpiece. The picture he makes is impressive, unforgettable. And when he sings the scene is monumentalized. The mask and the figure in gray mantle have phantasy." "The pleasure and triumph of the perfection. His artistry, the very acme of plastic detail.

performance—Baklanoff," says another Berlin critic. "His more than wonderful smooth, soaring technic, his stupendous singing and nuance of mood, his tone and gesture—

The letter, however, was misdirected and did not reach its rightful destination until too late to accept, the manager in the meantime taking it for granted that the lady was away since he had not heard from her. Thus do the best laid plans of men and women go astray. However, Miss Meyer is anticipating a chance to show her interpretations of operatic roles which she has available against



Photo © Willinger



Stein photo

GEORGES BAKLANOFF,  
Russian baritone, (left) as he looks today and (right) as Mephisto in Faust.

His Ballad and the Golden intoxication of lightning-quick impressions."

the time when the right call arrives. In the meantime she continues her unceasing toil improving her repertory and advancing her art.

## Another Offer to Marjorie Meyer

For the second time within a short period, Marjorie Meyer, soprano, has just missed an opportunity to sing some of her operatic roles. Not long ago she had to decline an offer to become a member of a company going to South America, and only recently a certain manager wished her to sing *Aida* in a performance scheduled for a city near New York, and wrote Miss Meyer to that effect.

## Mr. and Mrs. Hughes Under Charlton Management

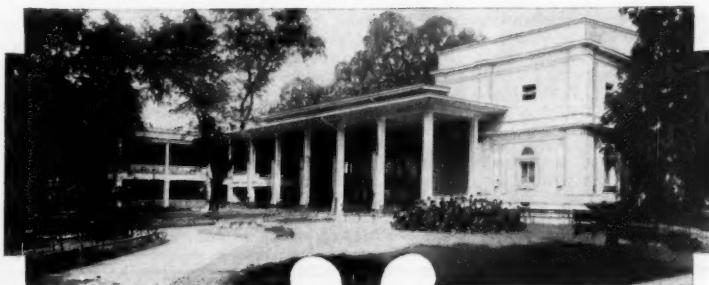
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(Subject to change in emergency)

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June 19-June 25	Jewels of the Madonna—Carmen
June 26-July 2	Tosca—Hansel and Gretel
July 3-July 9	Aida—Faust
July 10-July 16	Trovatore—Mignon
July 17-July 23	Fra Diavalo—Tannhauser
July 24-July 30	Lohengrin—Barber of Seville
July 31-Aug. 6	Jewess—Die Walkure
Aug. 7-Aug. 13	Carmen—Music Robber and Pagliacci
Aug. 14-Aug. 20	Bohemian Girl

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## QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

## I

*Q. I would appreciate it very much if you could give me some advice on how to read at sight. All I was told about it was to read much and to "read ahead." However, I do not seem to make headway.—G. R. P.*

A. You will have to study sight reading as you would any other subject you want to do well. And, as in the case of other studies, you should start out with simple things and advance; master each step before going to one more complicated.

If you continue reading too difficult things you will not make much headway, no matter how eagerly you may try to "read ahead."

Before starting to read any composition, look it over carefully as to key, tempo, etc.

You will soon begin to see that there are repetitions in music as in book reading. Certain chords, runs and turns become familiar in the same manner that words and sentences do. The more you recognize repetitions the quicker your eye grasps new combinations. If you have learned in your piano training how to group or divide passages, reading of this kind will be facilitated. In playing chromatic or ordinary scales you have only to observe the beginning and final notes. It is needless to read every intermediate note. You must try to recognize a chord on which a passage is built. This is possible even if you do not know the "name" of the chord.

One of the most common of bad reading habits is *staring* at the notes. The more you indulge in this, the more sluggish your mind will respond.

To overcome this take a simple short phrase (or part of one) and read it slowly through, allowing yourself but one short glance. Try to repeat the part by memory, but do not try to "remember" anything, so that you may judge for yourself how much or how little you do "see" at a glance. No matter what the result may be; repeat the same part the second time without allowing yourself to stare, but again to glance at it only. You probably will be surprised how much you are able to retain without effort.

If you carry out this exercise strictly, you will not only cure yourself of the above mentioned bad habit, but you will succeed in improving your concentration and attention, which are of fundamental importance in reading and also in memorizing.

Only through regular practicing and studying can you acquire the experience and habits which make a good sight reader, provided, however, that you are sufficiently advanced as a player. If you still are at a stage where you have to watch your hands and keyboard, while you really should only concentrate on the page you are reading, you cannot expect to read fluently.

## II

*Q. Should the hand be kept quiet while playing passages or is it an advantage to make movements? There seem to be so many different ideas about this matter that I do not know which is the best to follow.—H. F.*

A. I would not advise you to do either. If you force your hands to be quiet all the time and to stay as much as possible in the same position, you are creating unnecessary difficulties for yourself.

By trying to move your hands consciously while playing, you may unknowingly do too much in the other direction, and get the same results.

I would advise you first of all to establish the habit of letting your arm "float" in a natural manner and have your fingers "feel" the keys at all times. When you feel sure that you do not lose this *natural contact* with the keyboard and that your arms are also in that basic condition of perfect freedom from constraint, then try slowly to play the following passages\* and watch carefully the tendency of your hands. You will easily detect what should be the correct movement for your hands. In other words, let your hand teach you what its instinctive adjustment to the keyboard may be and interfere as little as possible. Remember this

point; do not for a moment lose that sense of contact with the keyboard.

This will lead you further than any number of premeditated movements or positions.

## III

*Q. I have been told that great pianists consider four hours day practice to be sufficient for any talented person to become a concert pianist and that it was even dangerous to practice more than four hours?—L. B.*

A. I think that anybody who is able to attend regularly for four hours a day to a work which requires as much concentration as practicing does, is bound to accomplish much. The danger in extending this period lies in not maintaining a high quality of work. This would diminish the results of the first hours of practicing. But if you feel that you are able to continue after four hours with the same interest, attention, and pleasure, I cannot see any reason why you should not do so.

Should you, on the other hand, observe already after two or three hours' practicing that you commence to feel fatigued, I would advise you to stop and not to wait until four hours have passed. In this case also the four hour limit is not for you. You may, of course, continue this by sheer will power, but at the risk of injury to your nerves.

Do not forget that good nerves are an invaluable asset not only in life but also to pianistic accomplishments.

A tired muscle or mind never does anything with exactness. And only exactness in your daily work will bring you step by step nearer your goal.

## Margaret Northrup Sings in North Carolina

Margaret Northrup made a host of new friends in the three concerts which she gave recently in North Carolina. In Charlotte, Miss Northrup appeared before the Charlotte Music Club and according to the News, "she charmed the members with her voice and her lovely personality. Her high notes throughout were attained with an ease that was a joy to hear. Her appearance was captivating. The elements of freshness and genuine charm, together with a lovely voice contributed to make her one of the most attractive artists yet presented by the club."

In Concord, the Daily Tribune considered Miss Northrup's one of the best recitals that had been heard in Concord. "Miss Northrup completely won her hearers," declared the critic of that paper. "She possesses a voice of surprising power, and at the same time of unusual sweetness and sang her way into the hearts of her audience." The third Concert was in Gastonia, where the soprano was presented by the Music Club.

For next season, Miss Northrup has already been reengaged for the Ottawa Temple Choir, following her successful appearance with the choir this season.

## Freiheit Gesangs Farein

The Freiheit Gesangs Farein of New York and Paterson gave a concert at Carnegie Hall on May 28 at which Jacob Schaeffer's setting of Alexander Bloch's Russian revolutionary poem, The Twelve, was repeated. This work had previously been given a month or two ago at Madison Square Garden, but the auditorium there proved so large that no idea of the music could be formed. Hearing the work again at Carnegie Hall, one could not but be impressed with the extraordinary talent of Mr. Schaeffer and the fine setting that he has made for this highly emotional and in some respects sensational poem. Mr. Schaeffer's music is for chorus, tenor and baritone solos and orchestra. The soloists were I. Goliant, baritone, and Sergei Radamsky, tenor. There was a chorus of about 400 singers who acquitted themselves of their extraordinary difficult task in a manner that is deserving only of the very highest praise, and does Mr. Schaeffer, their conductor, a wealth of credit. This young man is certainly one of the most gifted musicians who have been heard from in these parts in recent times. He knows exactly what he wants and controls the forces under his command with an iron hand. As a composer he shows extraordinary skill in writing for the chorus. His music reflects the varying emotions of Bloch's poem and he has accomplished a task that would to the ordinary on-looker seem almost impossible in a manner

that must create not only surprise but admiration. Bloch's poem is a perfect reflection of the disorder and the unbridled passions of early revolutionary days in Russia and it passes from one scene, one thought, one emotion to another with such surprising swiftness that it is, even with leisurely and thoughtful reading, difficult to understand. Schaeffer has succeeded in passing just as swiftly from one mood to another; yet, with the persistent use of certain well-defined, very pungent and expressive leitmotifs, he succeeds in maintaining continuity of structure, and his finished product gives a certain sense of a real musical form that in the ordinary sense of the word is absent. Other works on the program were Internatinal, Di Roiz under Tzaleem, Der Meshugener Tantz, Gnesin; Tziganer Lid, Jacob Schaeffer; Racconto—Cavaliere di Ekebu, Zandonai; aria Demon, Rubinstein and Lorelai, Mendelssohn.

## Frederick Stock to Receive Degree from Cornell College

MOUNT VERNON, IA.—Frederick Stock, conductor of the Chicago Symphony Orchestra, will be given the honorary degree of Doctor of Music by Cornell College at its commencement exercises June 8. This announcement was made by President J. J. Burgstahler during the orchestra's final concert at the Cornell Music Festival, May 12, 13, and 14. The announcement brought tremendous applause, for it was a fitting means of celebrating the twenty-fifth successive appearance of the Chicago Symphony at Cornell with Mr. Stock conducting. The local series of three concerts is one of the few festival engagements which the orchestra now accepts outside of Chicago.

No small amount of sentiment is attached to Mr. Stock's visit, both by the conductor and his audience. For three years before he became director of the orchestra upon the death of Theodore Thomas, he was sent on tour with the Symphony, and Mount Vernon was included on the itinerary. Since that time he has never missed a year at Cornell, and has always taken an active interest in developing the festival, which is now twenty-nine years old. It has been the privilege of this Iowa village, with its college of 700 students, to watch the ability of this dean of orchestral conductors grow and flower into the genius which he is internationally recognized to be.

Largely through the cooperation and sincere support of Mr. Stock, there has been developed the Cornell festival, which is one of the largest of the country, and through which thousands of people from Iowa and surrounding states have been taught to know and enjoy the greatest music in the world. The artists who are secured are also of the first rank; hardly a year passes but some of the artists at the Cornell Festival are also booked for the festivals at Ann Arbor or Evanston. For the members of the orchestra, the Cornell engagement is a real homecoming. Many of them stay in the same Mount Vernon homes year after year.

The degree from Cornell, therefore, means much to Frederick Stock, as he is endeared to all this college and community. He has been given the same degree by three great universities—Northwestern, Michigan and Chicago—but in responding to the announcement made by Cornell's president he said: "I sincerely consider that this is the greatest honor I have ever received."

T. R. McC.

## Staten Island Choral Club Concert

The fifth annual concert of the Staten Island Choral Club, Lillian R. Littlefield, director, was given at the Ritz Theater, Port Richmond, May 24. The concert was given in benefit of Wagner College. The club was assisted by Esther Nelson, soprano; Amy Ellerman, contralto; Judson House, tenor; Fred Patton, baritone; Grace Lissenden, organist; Helen Hillyer Haydock, accompanist, and the big attraction, Ernestine Schumann-Heink, Josefina Hartmann Vollmer was at the piano for the contralto.

The program opened with the Pilgrim's Progress Chorus sung by the Club, followed by solos by Mr. House, Mr. Patton, Miss Nelson and Miss Ellerman. Mme. Schumann-Heink gave selections by Saint-Saëns, Rasbach, Chadwick, Schubert and Brahms. The Cantata, A Tale of Old Japan, by Coleridge-Taylor, formed the third part of the program. Mme. Schumann-Heink was given a great ovation and obliged to make a brief speech in acknowledgment.

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The Cities at which examinations are to be held will be determined as far as possible for the convenience of applicants, and candidates will be notified.

Awards of fellowships will be conditional upon the approval of the Graduate School Faculty at the entrance examinations, September 26-30, in New York.

## RICHARD BONELLI MAKES CONCERT TOUR BY AUTO

After Seven Weeks on Tour With the Chicago Opera Company Baritone Tires of Train Travel and Finds Motor-ing to Fulfill Concert Engagements Less of a Strain.

An interesting idea is advanced by Richard Bonelli, baritone of the Chicago Civic Opera Company, upon the completion of his spring concert tour. Just previously to the beginning of this tour, he had finished an arduous trip of seven weeks with the Opera Company, during which time he had sung nineteen performances and had traveled well over six thousand miles.

"I was so fagged out nervously," says Bonelli, "and above all so fed up with the constant train travel that I felt I simply must have a change of some kind, if I were to go on with my own tour. To make matters worse, an attack of tonsillitis came on just before my last performance of *Rigoletto*, in Akron, which I had to sing with quite a bit of temperature.

"I had left my own car in Chicago when we started out on the tour, so I decided to go back there to get it and take

it on to New York to see what effect it would have on my sore throat. I thought I should probably be sick anyway if I moped about alone in a strange hotel, and that perhaps the fresh air would do me good rather than harm. So I went back the next day and the following morning I started East, still with a slight temperature and a bad sore throat. It was a good thing that I had no well-intentioned friend there at the time to hold up his hands and ask me if I wanted to kill myself, for that one day in the fresh air and sunshine was sufficient to just about cure me. By night, when I arrived in Toledo, I had no fever at all and the sore throat was practically gone, and the following morning when I started for Cleveland there was no trace of either. In other words, a bad case of tonsillitis, which had

lowing day I always felt as fit as a fiddle and ready for anything."

As already stated, the idea is most interesting for singers who may have contemplated such a scheme and who have hesitated to do it because of fear of the drying effect of the air. It might be well to add, however, that Mr. Bonelli thinks it necessary to first adapt one's self to the motoring before attempting to concertize in this way. He thinks that the air conditions undoubtedly do have their effect at first, but that after a few days the throat adapts itself easily and from that time on reacts in a perfectly normal way.

### Cleveland Institute Notes

CLEVELAND, OHIO.—The fame of the youngest ensemble groups at the Cleveland Institute of Music has spread and they have recently filled their first out-of-town engagement.

There are seven members; a quartet and a trio of the youngest and most talented of the school's many gifted students. The violin students are pupils of Charlotte Demuth Williams; the piano students are pupils of Ruth Edwards, and the cello students study with Rebecca Haight of the Institute faculty. Mrs. Williams trains the children in ensemble. Courtney Bock, first violin; Virginia Richardson, second violin; Leonard Parks, viola, and Kathleen Lenz, cello, are the members of the junior quartet. The young thirteen-year-old first violinist is the oldest member of the quartet. Ethel DeGomez, pianist; Leonard Parks, violinist, and Kathleen Lenz, cellist, are the members of the young trio. Two of the members of the group are following in the footsteps of their distinguished parents. Ethel DeGomez is the daughter of Victor de Gomez, first cellist of the Cleveland Orchestra and head of the cello department at the Cleveland Institute of Music. Betty Williams is the daughter of Charlotte Demuth Williams of the faculty of the Institute and a member of the Ribaupierre Quartet and the Institute String Orchestra.

The program given by these young musicians recently in Elyria, Ohio, where they played "on tour," included two piano numbers, sonata for two violins and piano, two violin numbers and piano solos. The repertory of these children includes works by Corelli, Haydn, Debussy, Mendelssohn, Bach, and one of the features of their programs is Mozart's quartet in C major written when that composer was little



RICHARD BONELLI,  
baritone of the Chicago Civic Opera Company, with his new  
Gardner-8.

come on Monday, was entirely gone on Friday, and this, as any one knows, is a very short case of tonsillitis.

"This encouraged me so much that I decided to make my concert tour in the car, and I must say that it worked out exceedingly well. I had considered the idea before, but had been a bit afraid to try it out because so many people had said that motoring dried out the throat and so made it quite impossible for a singer to do any amount of it and still do his best work. But, as I said, I felt so tired of train travel that I decided to risk it. I sang concerts a few days after in Syracuse and Auburn and found the effect of the tonsillitis almost gone. Then I motored on to New York and a few days later started out into New England, afterward swinging back south as far as Baltimore. In all I have done over three thousand miles since leaving Chicago a little over a month ago.

"In the future, you may be sure that I am going to do this just as often as I can, when my bookings permit. I found that I can easily cover from two hundred and fifty to three hundred miles a day without undue fatigue where the roads are good. Of course, a lot depends upon the qualities of the car in this regard, and I wouldn't be so foolish as to advise any one to count on singing a heavy program the same evening after such a drive, but the fol-



JUNIOR TRIO

of the Cleveland Institute of Music. Left to right: Leonard Parks (violin), Ethel de Gomez (piano) and Kathleen Lenz (cello). F. W. Smart photo.

older than these children. This first out-of-town concert was given in costume and was one of the most delightful musical affairs promoted by the Institute. It is an unusual departure for the school, for children are rarely seen in public concerts except at the informal recitals at the school which are a part of their regular musical education.

### Philip James Appreciated in New Jersey

The New Jersey Orchestra, Philip James, conductor, appeared in concert at the Orange High School Auditorium on May 13, at which time Helen Norfleet, pianist, appeared as soloist. The following Friday evening the program was repeated in the Montclair High School. "The audience was the largest it has confronted since it came into existence a few seasons ago," said the Newark Evening News in commenting on the first concert, "and showed by its presence and recognition of the performances the widening appreciation of the band's merits. The musicians, few in number at first, and the community that fostered their enterprise were fortunate in having Mr. James as a conductor. From the beginning he left no one in doubt as to his musicianship, faculty for directing and developing musical forces, broad knowledge of musical literature and ability and taste in arranging programs."

### American Institute of Applied Music Recitals

On May 14 piano pupils of Edith Brooks Miller gave a recital at the American Institute of Applied Music, which was largely attended and much applauded. The participants were Priscilla Roberts, Barbara and Henrietta Truesdell, Marguerita and Robert Noble, Cecilia Raabe, Audrey Madden, Aurelia Trainer, Elsa and Aida Paltrinieri, Anna Babey, Eleanor Gould, Mary Gillen, Hazel Campbell, Clara von Schuckman, Katherine Buell, Waldo Root, Nanette Weber, Freda Katz and Teresa Poggi. May 21, the little sisters Paltrinieri gave their own recital; they are daughters of Giordano Paltrinieri of the Metropolitan Opera Company, little Aida having been the baby, with Farrar, in *Madame Butterfly*. They are both very talented children and gave a charming recital. Pupils of Annabelle Wood were heard on May 25, these being Marion Lang Tiedeman, David Farjeon, Lois Worrall, Dorothy Wight, Mary Louise Heberd, Alice Howe and Helen Westfall, all playing standard works in excellent fashion. June 1 the younger students united in a recital in Steinway Hall.

### Albert Spalding Returns from Europe

After a four months' tour of Europe, during which time he appeared in over fifty recitals and orchestral concerts, Albert Spalding returned by the Aquitania on May 28 to fulfill a number of summer engagements in America and to vacation at Monmouth Beach, N. J., with his family.

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## BOSTON

## N. E. CONSERVATORY TO RAISE \$400,000 TO PROVIDE FOR FUTURE GROWTH

BOSTON.—The New England Conservatory of Music, now in its sixtieth year, has decided to raise \$400,000 by public subscription for an addition to the present building. The new wing is to provide facilities for the work of the school for the present student body and the faculty, as well as room for future growth. The new building will enable students with operatic aspirations to rehearse with a full orchestra of eighty-five pieces, will provide facilities for choral work and ensemble playing, and will contain new lecture and examination rooms. It will also contain halls for the various social activities of the Conservatory and space for the enlargement of the library.

George W. Brown, president of the board of trustees, will serve as honorary chairman of a committee appointed by the executive committee of the trustees to direct the campaign for funds. He will be assisted by Charles G. Bancroft, H. Wendell Endicott and John R. Macomber of the board of trustees, Ralph L. Flanders, general manager, and Wallace Goodrich, dean of the faculty. A special gifts committee of citizens will solicit contributions.

## THE "Pops."

Mr. Casella opened his third week of Boston Symphony "Pop" concerts with an interesting program in which the Harvard Glee Club, under the always expert direction of Dr. Davison, participated, much to the joy of a large audience. Tuesday's program was noteworthy for the inclusion in it of three items from Strauss—the tone poem, *Don Juan*, the waltzes from *Rosenkavalier*, and the *Dance of Salome*. Saturday's list included such items from the regular symphonic repertory as Weber's overture to *Oberon*, Wagner's overture to *The Flying Dutchman*, three dances from *De Falla's* ballet, *The Three Cornered Hat*, and Moussorgsky's prelude to *Khovantchina*.

## MUSIC FESTIVAL

No attempt will be made in these columns to give an elaborate account of the numerous events that went to make up this year's "Boston Civic and New England Festival." There were many interesting features and throughout the series the audiences were large and enthusiastic.

## BLANCHE HASKELL

Blanche Haskell, soprano, ably assisted by Verne O. Powell, flutist, and Walter Arno, pianist, gave a recital,

May 22, at the Copley-Plaza. Miss Haskell gave a pleasurable exhibition of her vocal and interpretative abilities and of her lovely voice in an interesting program that included old airs of Handel, lieder from Schumann, Brahms and Schubert; the aria, *Charmant Oiseau*, from David's *The Pearl of Brazil*, and songs by Hahn, Moir, Fisk, Fisher, Lehman, Hageman, Tucker, Brockway and von Flotow. Miss Haskell's audience was keenly appreciative throughout the afternoon.

## LORETTA LAURENTI

Loretta Laurenti, soprano, gave a recital, May 17, in Bates Hall. Her program was interesting and well-variety, including as it did a group of classic and modern Italian songs; lieder from Strauss, Schubert, Wolf and Ries; a group of French pieces, and numbers from the American composers, Griffes, Chadwick, Foote, Titcomb, Cadman and Gaul. A noteworthy feature of the concert was the singer's highly effective interpretation of *Elsa's Dream Song* from *Lohengrin*. Mme. Laurenti's singing gave pleasure, thanks to her admirable control of a pleasant voice, her fine musicianship and emotional understanding. She was vigorously applauded by a large audience. Mabel Adams Bennett was a very helpful accompanist.

## STRONG AND BOARDMAN

William D. Strong and Herbert Boardman gave a concert of pieces for two pianos, May 3, in Steinert Hall. Messrs. Strong and Boardman were heard in a Mozart sonata, Brahms' variations on a theme of Haydn and pieces by Bach, Raff, Chabrier, Boardman and Templeton Strong.

## PIERRE PELLETIER

Pierre Pelletier, baritone, ably assisted by Wilfred Pelletier, gave a recital, May 17, at Steinert Hall. Mr. Pelletier gave manifest pleasure to a large audience in an interesting program which comprised pieces by Rossini, Franck, Debussy, Duparc, Pelletier, Vuillermoz, Holmes, Strickland, Stanford, Bridge and Massenet. This artist is endowed with a fine voice of uncommon range which he uses with praiseworthy control. His method of singing might be described as operatic in character, since he appears to be more interested in the employment of full-bodied tone and obvious dramatic effects rather than resorting to any great variety of tone-shading or interpretative subtlety. However, his voice, vocal ease and dramatizing power ought to carry him far as an artist. Mr. Pelletier's listeners were very appreciative.

## BOSTON-MADE MUSIC BY MACDOWELL CLUB

A program made up altogether of music by resident and living composers of this city was given by the chorus and orchestra of the MacDowell Club, May 16, in Jordan Hall. The list included Mrs. Margaret Mason's workmanlike and

altogether agreeable suite for small orchestra under the competent leadership of Mr. Lenorm. The rest of the program comprised songs with piano or numbers for women's chorus, with the following composers represented: Messrs. Gilbert, Foote, Chadwick, Converse, Ballantine, Wagner, Whelpley, Manney, Titcomb, Loud and Misses Edith Noyes Green and Miss Lang and Mabel W. Daniels.

## FRANK RILEY AND PAT HYLAND

Frank Riley, baritone, and Pat Hyland, tenor, from the studio of Vincent V. Hubbard, gave an operatic and ballad concert, May 3, in Jordan Hall. Mr. Hyland disclosed an agreeable voice of liberal range and excellent enunciation in songs by Handel, Del Riego, White, Bassett, Haile, Grieg, Palloni, Leoncavallo and Fisher. Mr. Riley disclosed a resonant voice and dramatic intelligence in songs by Rabey, Georges, Leoncavallo, Carnevali, Martin, Morris, Kramer and Mana-Zucca. Together the singers were heard in a duet from Verdi's *La Forza Del Destino*. An audience of good size applauded the singers warmly.

## SLONIMSKY'S CHAMBER ORCHESTRA

An announcement of interest to lovers of chamber music is to the effect that the Chamber Orchestra of Boston, "organized for the purpose of performing works, ancient and modern, for small orchestra," will give concerts next season under the direction of Nicolas Slonimsky. This announcement goes on to say that the orchestra is composed of these prominent members of the Boston Symphony Orchestra: Mr. Elcus, concertmaster and first violin; Messrs. Cherkassy, Kreinin, Hansen and Fedorovsky, violins; Fourel, viola; Zighera, violoncello; Vondrak, double bass; Devergie, oboe; Bladet, flute; Allegra, clarinet; Laus, bassoon; Mager, trumpet; Rochut, trombone; Reisman, drums.

The first of these concerts will be given in the middle of next October. The program will include compositions of contemporaneous composers. Mr. Slonimsky has conferred with a number of the foremost musicians in America and abroad, and they have promised to write new works for him designed especially for small orchestra. In addition to compositions by composers of today there will be included some of the little known writings of the older composers.

## MISS SPURR'S PUPILS

An unusually interesting concert was given by the pupils of Aimee Spurr, pupil and assistant teacher of Isidore Braggiotti, April 29, at Bates Hall. Those participating included Pauline Machle, Frederick H. A. Johnson, Rebecca Severance, Dorothy Richardson, George Chavis, Carolina Finni and Lincoln Pelley. The program included many interesting pieces from Italian, French, German and English composers. A large audience showed its appreciation of the praiseworthy singing.

J. C.

## HORACE STEVENS — Baritone

*Soloist on first visit to America (Season 1927)*

**With Cincinnati May Festival, Evanston (Ill.) Festival, Columbia University Choral Society, New York Oratorio Society, Handel and Haydn Society (Boston), Wells College (Aurora, N. Y.)**

*Chicago Evening American, May 24.—Herman Devries.*—His voice is enough introduction, even if it were not reinforced by the nobility, the polished aristocracy of his style, the expert treatment of oratorio delivery and the engaging if sober and distinguished personality of the singer. All these are Mr. Stevens' prominent characteristics, giving him first place among his colleagues, a tribute I am sure they will not dispute. He is what they call in France "un beau chanteur" and there can be no better compliment.

## Cincinnati Daily Times Star—May 4:

Mr. Stevens' bass voice is of first order, his style the approved English oratorio style, seemingly impossible to produce through any other oratorio training.

May 5—The fine oratorio style of Mr. Stevens won for him the respect and admiration of the musically informed.

## Cincinnati Commercial Tribune—May 4:

Horace Stevens, English baritone, sings with unusual dignity and reserve. He has a beautiful, deep voice, colorful and smooth, and uses it with no small measure of good judgment. His presence is commanding, and his manner ingratiating.

May 5—Horace Stevens completed the quartet, singing with his unusual polished reserve and profound sympathy.

May 7—Horace Stevens then made the first contribution to the vocal part of the program, singing with restraint and dignity. His genuine bass trill was quite a novelty, and something quite odd in vocal pyrotechnics.

## The Enquirer, Cincinnati—May 4:

Mr. Stevens sang the intricate passages of the Lepre song as one accustomed to doing difficult things. The voice is full, powerful and of even texture. The style is both lyric and dramatic, the interpretation impassioned, and the effect upon the audience electrical. A welcome visitor is Horace Stevens. May Festival patrons will wish to hear him often.

May 5—Horace Stevens again revealed those qualities of the male voice that are so pleasing and satisfying to an audience of musical connoisseurs.

May 6—To Richard Crooks, tenor, and Horace Stevens, baritone, tell the important solo parts in *La Primavera*. Both gave further evidence of extraordinary gifts, singing the difficult airs with assurance that was remarkable considering the peculiarities of the score and the unusual nature of the entire musical structure.

May 7—Horace Stevens, who has been one of the most useful of the newcomers, again took an important part, singing in three of the cantatas.

## N. Y. Times—May 5.—Olin Downes.

Horace Stevens, English baritone, who sings with unusual dignity and reserve, has a beautiful, deep voice, colorful and smooth, and uses it with good judgment.

May 6—Horace Stevens was excellent in diction and delivery as the one praying.

May 7—He sang with excellently sustained line, diction and treatment of phrase the long bass solo.

## Chicago Daily Journal—May 24.—Farnsworth Wright.

Horace Stevens, the English baritone, who made him best by this section on this occasion, was all that he was expected to be—and more. He is a refined singer, who knows the value of a reverent pianissimo in sacred music, and knows when to take restraint off and when to apply it. He made a clear distinction between the recitatives and the arias, delivering the former with an explosive vocal declamation that was very effective in this music, and singing the arias with smooth, beautiful phrasing and rich, refined tone. His voice has a great range, with resonant, beautiful bass quality in the lower register. The majesty of his phrasing and the fire and vigor of his delivery were fully fulfilled Mendelssohn's idea of Elijah, militant prophet of the Lord.

May 7—Stevens confirmed the fine impression he made in Elijah last Monday as a refined singer with keen musical understanding of what he was doing.

## Chicago Herald and Examiner—May 24.—Glenn Dillard Gunn.

If the first honors must go to Horace Stevens, the bass, that is partly the responsibility of the composer, who wrote a great part for him, and partly due to the fact that he has absorbed all the

British traditions of the role—British traditions in oratorio standing on a par with Italian traditions in opera.

## Chicago Eve. Post, May 24.—Karleton Hackett.

Elijah had been selected for the opening concert. As I understand it, they took the risk of importing a man from England, and this time they reckoned correctly. Horace Stevens, who at the present day is supposed to stand first over there, was brought over for the role and proved the old line has not run out. Mr. Stevens had the presence, the authority and the voice for the role and made it an occasion. His voice is of the true oratorio timbre, full, rich and resonant and with a gratifying solidity. It is of unusual range, with mezzo in the lower register, yet with ringing power for the high tones. Those trying upper Fs, which have played havoc with so many, he gave with certainty and commanding resonance. Mr. Stevens is a great oratorio singer, and we are grateful to the festival authorities for the opportunity of making his acquaintance.

## Chicago Daily News—May 24.—Maurice Rosenfeld.

The outstanding figure was Horace Stevens, a baritone, who as yet is new to Chicago musical audiences. He has a resonant voice of carrying power, and he has great dramatic force, while his singing of the music of the Prophet Elijah was unusually vivid in presentation and in tonal color. His enunciation is distinct and he makes the character stand forth as though it were a grand opera role.

## Evanston News-Index—May 24.—Walter Allen Stults.

Chief interest inheres in the doings of the title role's protagonist, in this instance the antipodean baritone, Horace Stevens. The writer has been privileged to hear all of the better known interpreters of the art. And of them all no single one seemed to his ears to present such a well rounded conception of the possibilities of the role. It was a gripping, moving projection of the prophet's emotional reactions.

## N. Y. Sun—April 6.

In the Elijah number Mr. Stevens proved to be a surprise as a singer of importance. He is a soloist of Cincinnati festival connection. He delivered his music with a voice of power, marked clarity of diction and dramatic style.

## N. Y. Times—April 6.

Horace Stevens, baritone, an Australian by birth, has long been a favorite oratorio singer in England. He revealed himself as an artist well schooled in this field and the possessor of a voice of considerable power and beauty. His diction is especially good.

## N. Y. American—April 22.—Grena Bennett.

The quartet of soloists deserve the highest praise not only for the manner of their musical delivery, but for the diction of crystal clarity. They were Mildred Faas, who sang the soprano solo delightfully; Mabel Beddoe, contralto; James Lewis, tenor, and Horace Stevens, a splendid basso from Australia.

## N. Y. Times—April 22.—Olin Downes.

Horace Stevens, bass, showed experience and intelligence in the treatment of his part.

## Boston Herald—April 18.

Mr. Mollenhauer and the Handel and Haydn Societies were indeed fortunate to be able to get as soloists four artists of the calibre of those singing the principal roles yesterday. Among them, Miss Closser and Mr. Althouse, as members of the Metropolitan Opera Company of New York, might easily have been expected to acquitted themselves well. Mr. Stevens was not a whit their inferior, however, either as singer or as interpreter.

## Boston Post—April 18.

Mr. Stevens, a newcomer, disclosed a voice of fine resonance and an authoritative manner.

**ENGAGED AS LEADING BARITONE AT ALL ENGLISH MUSIC FESTIVALS**

**RETURNS TO THE UNITED STATES, JAN., 1928.**

MANAGEMENT  
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**Dancing Joins "Big Business"**

One of the important items of the week is the announcement that comes from Chicago stating that art enthusiasts of the Windy City with a predilection for dancing have financed the Pavley-Oukrainsky Ballet. Details of incorporation and chartering by the state of the Pavley-Oukrainsky Ballet as a \$40,000 business institution will come as a thunder-bolt in the ranks of those who state that business is not good at the present time. Papers were drawn this week through the law office of Mayer, Meyer, Austrian & Platt, counsel for the new corporation, and a law firm identified with "big business." Andreas Pavley is named president; Serge Oukrainsky, vice-president and treasurer, and Ben H. Atwell, secretary and general manager. The latter was one of the syndicate of three which introduced the

Ballet Russe to America nearly two decades ago through bringing Pavlova and Mordkin from Europe, and is now a member of the executive staff of the Chicago Civic Opera. Both Pavley and Oukrainsky came to this country as members of European organizations.

"A careful survey of the amusement field devoted to the higher forms of entertainment has convinced us that the time is ripe for ballet to assume an important position in public amusements comparable with that which it enjoys abroad. Today's development is the outcome of months of preparation and negotiation and has resulted in our withdrawal from all associations, abroad as well as at home, which have made our performances incidental to something else. Dancing has become too important in the public concept of entertainment to continue indefinitely as an incidental feature of any program," said Mr. Pavley.

Maestro Adolf Schmid, formerly of His Majesty's Theatre in London, said to be an unsurpassed ballet conductor, has been engaged as musical director and a special orchestra will be carried. As an added feature, Mme. Marcel Atwell, well known on the operatic and concert stage, has been engaged, and between numbers will offer vocal selections and song obligatos for certain dancing features. This feature was submitted by Pavley and Oukrainsky to severe test while dancing in Paris last Spring. It was a big success and suggests remarkable possibilities. The same Parisian experience gave them opportunity to test the possibilities of incorporating in their programs "numbers" involving concerted action such as give life to the so-called "revues." As Mr. Pavley said, "ballet can no longer be made the tail of any kite, no matter how great the artistic importance of the kite may be. Now that it is becoming known that an independent, complete and comprehensive ballet and divertissement program is available, bookings and inquiries are pouring in so generously as to prove the existence of a definite demand from all parts of the country."

The Pavley-Oukrainsky Ballet should do well. It is an established institution in America as well as in foreign countries, and with such an astute manager as Ben Atwell, who has won his spurs long ago as an impresario, newspaper man, writer on music subjects and other topics, and with such artists as Pavley and Oukrainsky heading the ballet, dancing will surely join "big business," as Atwell has a gift for writing, being today regarded as one of the best paid and most efficient press men in the country. He will keep the daily papers and others on the qui vive regarding the institution of which he has just been made secretary and manager. Through his publicity and the artistic ensemble of the ballet, and with such a singer as Marcel Atwell, and a conductor of the standing of Adolf Schmid, success is here foreseen for this new corporation.

**BOWIE STUDIO**

ARTIST PUPILS IN  
SUCCESSFUL RECITAL  
AT AEOLIAN HALL, MAY 31ST

Artist Pupils who sang:



**BEATRICE  
MACK**

Successful Young Concert  
Singer



**ENA  
BERGA**

whose next recital will be at Town Hall on Oct. 29th.



**CAROLYN  
CHRISMAN**

who has been singing at the Presbyterian Church, 5th Ave. and 55th St.

Among the pupils who took part were:

MISS BEN ALI LOUNSBERRY BEATRICE CORBETT  
LILLIAN WILSON ESTHER MCCOY  
MARGARET NALL

Other artists who are studying with Miss Bowie are: DAISY JEAN, charming and versatile cellist, singer and harpist; NORMA MULLAY, singing actress who scored a success in *La Finta Giardiniera*; OLGA MYSHKIN, now singing in *Patience* at the Masque Theatre.

**CRITICS AGREE**

"... besides the beauty of the voices, was the floating free tone, which all had, clean cut diction in every language, and artistic interpretation."

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**TWO NEW CONCERT PIECES FOR THE VIOLIN**

**CAPRICE BRILLANT**  
*and*  
**CARMEN FANTAISIE**  
*by*  
**VICTOR KÜZDÖ**

(For Sale at Schirmer's and Fischer's)



**NIKOLAI SOKOLOFF,**  
conductor of the Cleveland Orchestra, who has signed a contract to continue in the same capacity for another five years. (See story on page 7.)

Hubay. Mr. Lampkin will give a concert in Vienna at the Grosserer Konzerthaus on November 24, also appearing in Paris as orchestral soloist, under the direction of Vladimir Shavitch, the early part of June.

**Lisa Roma "a Great Singer"**

Lisa Roma gave a recital in Philadelphia recently in the Foyer of the Academy of Music. Of this recital the Philadelphia Record says that Miss Roma attracted one of the largest audiences ever seated in that auditorium, extra chairs being brought in to accommodate the crowd. The Record goes on to say that Miss Roma is a great singer who is worth hearing and that she has an individuality of style that improves with hearing. This complimentary attitude was reflected in every one of the Philadelphia papers and they all agree with the Record in saying that the program was of unusual interest. The Evening Bulletin notes that Miss Roma is very attractive, has splendid poise and rare personal charm which lend much to the enjoyment of her singing. The same paper says that her voice is full and rich and of considerable power and resonance, and that she sings in an easy, fluent manner, with full understanding of the varied moods of her songs. This paper agrees with the others in noting that Miss Roma was received in a most cordial manner and was compelled to give several encores. The Enquirer states that Miss Roma not only displayed splendid vocal powers, singing with full, free tones of notable volume and color, but her interpretative skill enhanced the interest of her offerings and served to show her steadily increasing maturity of musicianship. The Ledger notes that the soloist was received with immense applause after each number, and had to respond with encores after each group, several times giving three or four. The Ledger also adds that her interpretations were excellent, her enunciation unusually clear, and that she sang with great spirit and with expression admirably suited to the mood of the various songs. Miss Roma has been engaged as soloist with the Stanley Concert Series at one of the Philadelphia orchestra concerts.

**Lisa Spunt Makes Debut**

On February 18, Lisa Spunt made her operatic debut as Azucena in *Il Trovatore* with Carpi's Italian Opera Company in Shanghai, China, after which she made a tour with the organization, which included appearances in Japan. Mrs. Spunt coached some of her roles with Cesare Sturani in New York before going to China, and she has also worked with Arlec Kostelaultz and Maestro Paci, conductor of the Shanghai Symphony Orchestra. The latter was her first teacher and coach. Mrs. Spunt has also been heard in concert in China with equal success. The critics have all commented highly on her contralto voice of admirable quality, as well as her taste in its use.

**Closing Recital of Music Education Festival**

The concluding event of the Spring Festival of the Music Education Studios was the piano and vocal program given May 26 by Doris Smith. The young girl, age seventeen, has had all her music work in these studios, having studied piano with Margaret Hopkins and Jessie B. Gibbes, and voice with Marguerite Baiz. Miss Smith's singing was marked by beautiful tone and exquisite shading, and her piano playing by brilliancy and well developed technic; her solos were selected from works ranging from Bach to MacDowell. As an encore she gave her own setting of Steven's *Sailor's Song*, which was well received.

**Ernest Davis "Artist in All He Does"**

According to the Manchester Herald, commenting on the appearance of Ernest Davis, tenor, "he has a voice that is full of music and a range that in its upper register shows forth full of resonance and power." The reviewer continues: "Artist in all he does, this singer adapted himself to the exacting requirements of this work, and skilfully interpreted his numbers in a very sympathetic manner, showing an ability that is rare."

**Dudley Buck Singers' Fame Spreading**

Although the Dudley Buck Singers of New York have given but two concerts, news of their success has spread, inquiries having been received for appearances from as far away as Canada; West Virginia; Washington, D. C.; Watertown, N. Y.; Detroit, Mich., and South Carolina.

## COQ D'OR AND RESURRECTION HAVE THEIR PARIS PREMIERES

### Mary Garden and Moranzone Enthusiastically Received— New Belgian Tenor Wins Success

PARIS.—Paris has heard, for the first time, Franco Alfano's *Resurrection* and Rimsky-Korsakoff's *Le Coq d'Or*, both of which operas have long been familiar in America. Interest was centered on *Coq d'Or* for it was already known here as a ballet, having been introduced in this form by Diaghileff. The operatic production was greeted with unanimous approval, although it lacked the original touches and charming scenes which had made it so attractive as a ballet.

The part of the Queen was sung by Ritter-Ciampi, an artist of recognized worth, and Huberty, as King Dodon, was excellent, but the Cock of Marilliet lacked precision. The stage decorations and the costumes of Alexandre Benois were magnificent and picturesque.

*Resurrection*, with Mary Garden, has been given at the Opéra-Comique, where it will remain for a limited number of performances. Miss Garden's impersonation of Katiusha is known in the United States so there is no need of commenting on it here. That her success was overwhelming was quite in the natural order of things.

#### MORANZONE CONDUCTS

The surprise of the performance was the debut of an unknown Belgian tenor, René Maison, who sang and played the part of Dmitri with conviction; this, together with his beautiful voice, won him a tremendous success. The unconvincing Russo-Italian score of the opera, magnificently conducted by Roberto Moranzone, who had come with Miss Garden from Chicago, was raised by the performance to the height of a work of art. José Beckmans in the part of Simonson scored a huge success with his rendition of the prayer in the last act.

N. DE B.

### Goldman Band Begins Season of Seventy Concerts

With a clear sky and the weather comparatively warm, it was not surprising that the Goldman Band should draw an audience of 20,000 or more for the opening concert of the season on the Mall in Central Park on Monday evening of this week. The high calibre of the band is so well known in New York City and its environs—and throughout the country for that matter, as many thousands of radio fans can attest to the pleasure the broadcasting which this organization is giving—that it seems superfluous at this late date to make comment upon the fact that Mr. Goldman's men responded readily to his baton, that there was

## MUSICAL COURIER

a fine balance of parts, a magnificent command of dynamics, and that the men played with the musicianship expected from the finest instrumentalists it is possible to secure.

Mr. Goldman's expert knowledge as a builder of programs which hold the interest of his listeners was again in evidence. The first number was the popular and melodic *Marche Militaire* of Schubert, which was played from an excellent arrangement made especially for the Goldman Band. Beethoven's *Egmont Overture* was rendered with a fine regard for its various moods, and the first part of the program was concluded with a Bach Choral and Fugue, from an arrangement which also was made especially for this band.

Following the intermission there was a stirring performance of Wagner's overture to *Tannhäuser*, and of particular interest was Mr. Goldman's new march entitled *Central Park*, which, according to the bandmaster, is intended to depict the joy the park affords the people, and especially the children. And that he is successful in his intention is evident from the strains which are heard of *All Around the Mulberry Bush*, *Water, Water, Wildflower* and *London Bridge is Falling Down*. The policeman's whistle and the occasional honk of an automobile horn also are to be heard in the music. Edward Grieg's beautiful *Erlkönig* also found a place in the second part of the program, and the delightful two hours of music was concluded with Liszt's colorful second Hungarian rhapsody.

Mr. Goldman chose as soloists for the first concert Olive Marshall, soprano, and Del Staigers, cornetist, both of whom were enthusiastically received and forced to respond with encores. The band also was called upon for several extra numbers, and, as usual, the applause was most spontaneous when Mr. Goldman played his own popular marches. On the Mall still holds high place with these audiences, for it was called for as an encore.

The first program on the campus of New York University will be given this evening, June 9. The concerts will continue until August 13, programs being given on Monday, Wednesday and Sunday evenings on The Mall and at New York University on Tuesday, Thursday and Saturday evenings.

### Marguerite Potter to Hold Summer Course

Marguerite Potter's summer course, consisting of three weeks of concentrated work in voice, will last from June 27 to July 15. A free illustrated lecture given by her, June 2, Steinway Hall studios, was well attended. Miss Potter holds a unique place in the musical world as a singer, teacher, lecture recitalist and writer. Her work as an artist, the pupils who have succeeded under her tutelage, the force of her personality and perseverance which has made possible

the New York Madrigal Club, are a matter of history in New York City.

### Berthold Neuer Sails for Europe

Berthold Neuer, vice-president of William Knabe & Co., and Mrs. Neuer sail on Saturday, June 11, on the *France* and will visit Paris, Vienna, Budapest and Berlin.

## OBITUARY

### GIUSEPPE CAMPANARI

Word comes from Milan, Italy, of the death there on May 31 of Giuseppe Campanari, the celebrated operatic baritone, so favorably known in this country. Last year Mr. Campanari, who was seventy-two years old, went to Milan to live, and his death apparently was sudden.

The Italian artist was born in Venice in 1858 and for some time was cellist at La Scala in Milan. In 1884 he became associated with the Boston Symphony Orchestra. His later vocal studies were pursued in this country, his operatic debut being as *Faust* with the Emma Juch Opera Company. The baritone also sang a series of concerts in New York under Walter Damrosch. At one time he appeared with Heinrich's Opera Company in Philadelphia and with the Maurice Grau Company in New York. It was during the latter engagement that he created the role of *Tonio in Pagliacci*. His achievements as a member of the Metropolitan Opera Company were many. His career was rounded out by other appearances in Europe and throughout the United States. Since his retirement from public life his time has been devoted to teaching.

### CHARLES H. MORSE

Charles H. Morse, perhaps best known in his New York career as organist of Plymouth Church, Brooklyn, in 1896-1904, and as president of the New York State Music Teachers' Association at that time, died in Boston, June 4, after a short illness, age seventy-four. He was the first occupant of the chair of music at Wellesley College, 1875 to 1885, then went to Dartmouth College, established the Northwestern Conservatory of Music in Minneapolis, and was also well known as editor of the *Church Organist*, the *Wellesley Collection*, and the *Plymouth Hymnal*. Scholarly man, his best work was not that done before the public, but in the quiet of the study; twice married, both wives preceded him in death.

### CARLO CURCI

Carlo Curci, the Marquis of Simeri, painter and the father of Gennaro Mario Curci, died recently in Siena.



ARTHUR WILSON

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Open until August 1st

### A Partial Record by Newspaper Reviewers of the Season's Performances

**JORDAN HALL JOINT RECITAL**—November 4. LOUIS NEAL, Tenor (Debut). "Possessed of an excellent voice, in quality highly individual, he seems to be well on the road to acquiring a technique of a very definite kind, already PRODUCING HIS TONES WITH EASE, and ENUNCIATING MOST DISTINCTLY."—Herald.

**PEOPLE'S SYMPHONY ORCHESTRA**, Stuart Mason, Conductor, Opening Concert, Jordan Hall, November 28. DOROTHY GEORGE (second appearance as soloist). "Miss Dorothy George sang the air 'O Mio Fernando' from Donizetti's 'La Favorita' with BEAUTIFUL QUALITY OF TONE and FULL UNDERSTANDING of the mood and style of the music."—Globe.

**JORDAN HALL JOINT RECITAL**—December 14. NELLY BROWN, soprano (Debut). "In all her singing, Miss Brown showed herself possessed of A FINE, CLEAR, FLEXIBLE VOICE. In the upper register she has AN ACCURATE AND EASY ATTACK. The lower brings neither thickening nor muddiness. Her pitch is keen and direct."—Monitor.

"created a pleasant impression to which her WELL-ROUNDED PHRASING and CLEAR DICTATION greatly contributed."—Globe.

**JORDAN HALL RECITAL**—December 15. HARRY DELMORE, Negro Tenor. "Mr. Delmore proved to be not only a singer, but a sincere artist. He had chosen a program well . . . of each song he had the meaning well in hand, and offered his interpretation WITHOUT EXAGGERATION or STRIVING FOR EFFECT. Only in the Negro spirituals were Mr. Delmore's powers fully discovered, and here his SELF-CONCEALING MASTERY MUST HAVE TOUCHED EVERY LISTENER."—Herald.

"MESSIAH," HANDEL AND HAYDN SOCIETY, Symphony Hall, December 19 and 20. JOSEPH LAUTNER, Tenor. "Of the principal singers, Joseph Lautner, tenor, was POSSESSED OF THE BEST VOICE, an . . . man of GREAT BEAUTY AND OCCASIONAL POWER AND DRAMATIC FORCE."—American.

"The tenor, Joseph Lautner, achieved some EXTREMELY POLISHED VOCALISM . . . subtly modulated tonal shading and well rounded phrasing made his singing musical and there was NO LACK OF DRAMATIC EMPHASIS."—Globe.

**JORDAN HALL RECITAL**—March 24. ANGELA McCARTHY, Contralto (Debut). "ONE ADMires THE LOVELY QUALITY OF MISS McCARTHY'S VOICE. The SMOOTHNESS OF A VERY FINE VELVET, this voice attains at its best. Nor does it ever fall far below that best."—Transcript.

"Miss McCarthy proved the possessor last night of A SINGULARLY LOVELY VOICE, a true contralto of LONG RANGE and UNBROKEN SCALE."—Herald.

**JORDAN HALL RECITAL**—March 31. HARRY HUGHES, Baritone (Debut) of Providence. "HE HOLDS THE LISTENER'S INTEREST BY REASON OF HIS ARRESTING PERSONALITY, BY THE SINCERITY, FERVOR, AND GENERAL INTELLIGENCE OF HIS PERFORMANCE, and BY HIS REMARKABLY CLEAR DICTIOn. His program, more than usually rich in worthwhile songs in English, likewise did him credit."—Post.

"The voice is one of RICH, DARKENING QUALITY, with PLENTY OF RESONANCE and ALMOST THE SONORITY OF A BASS."—Transcript.

" . . . a voice of FULL VOLUME and EXCELLENT QUALITY, a voice finely resonant when he will let it be. He SINGS VERY SMOOTHLY, with sound breath control, and his enunciation, for the most part, he has learned to make VERY CLEAR. In the way of interpretation, he ALREADY HAS LEARNED MUCH."—Herald.

**PHILHARMONIC ORCHESTRA**, Ethel Leginska, Conductor: First performance in Boston of Malipiero's *Cantata, "Princess Ulalia,"* April 10, Boston Opera House. "Mr. Lautner (soloist) declaimed with appropriate vigor."—Herald.

"*GIOCONDA*" (concert form), Fitchburg, Mass. Festival, George Dunham, conductor, April 26. MISS GEORGE as Laura. " . . . a fine, clear soprano voice."—Sentinel.

"*AIDA*" (concert form) Brockton, Mass. (Music Week). George Dunham, conductor, May 3. MR. LAUTNER as Radames. " . . . proved an unquestioned sensation."—Times.

Recital, Memorial Hall, Providence, May 4. Dorothy George, in her recital for the Rhode Island Federation of Music Clubs, again brought us her magnetic personality, her consummate art, her rich creamy, perfectly developed voice, and her ability to select and sing unusual and fascinating songs."—Mrs. Caesar Misch, President.

**JORDAN HALL RECITAL**—October 21.—WILLARD AMISON, Tenor (Debut) of Providence. "Mr. Amison has the voice and technical skill to give more than ordinary pleasure. He was especially fortunate in his singing of Schumann's 'Mondnacht'—a performance that RECALLED THE EXQUISITE MANNER in which VICTOR MAUREL sang the song at his recital here many years ago."—Philip Hale.

"A voice of exceedingly fine texture—a singer of rare musical qualities."—Globe.

**JORDAN HALL RECITAL**—October 26.—DOROTHY GEORGE, Mezzo-Soprano. "Since last year (debut recital) when Miss George emphasized a very beautiful mezzo voice, she has added to her resources a FEELING FOR DRAMATIC VALUES, and her voice has taken on larger and ampler tones."—Monitor.

"Her voice is REMARKABLY EVEN THROUGH ALL ITS REGISTERS. Whether tone be PASSIONATELY RINGING, as in many a climactic measure last evening; whether it be gently soothed, quality remains the same—OF RICH, WARM, GLOWING TIMBRE."—Transcript.

## The Eminent Swiss Pianiste



Photo by Ernst Schneider, Berlin

# ALICE LANDOLT

**Berlin.** *Tageblatt:* Among the successors of Busoni the pianiste Alice Landolt has the deepest emotional range. Her playing is technically free of all hindrance, artistically finely disciplined, and redblooded.

**Hamburg.** *Nachrichten:* Without question an exceptional figure. Her Chopin was an overwhelming experience.

**Munich.** *Muenchener Zeitung:* Alice Landolt, whom Nikisch once introduced to us, stands today at the height of her pianistic mastery.

**Vienna.** *Extrablatt:* Delicate touch, stirring climaxes, bewildering technique.

**Milan.** *Corriere della Sera:* Alice Landolt won the enthusiastic applause of the public yesterday. Technical perfection; praiseworthy, effective interpretative ability.

**Rome.** *Il Mondo:* Extraordinary success. Alice Landolt is gifted with exceptional technical and interpretative qualities.

**Paris.** *La Liberte:* Madame Alice Landolt, whose former successes we have not forgotten, strengthened the impression by proving herself a wonderful piano virtuoso. Perfect interpretative ability.

**London.** *Times:* Miss Alice Landolt has both a finished technique and a big style of playing. Her finger work is good and defines the details clearly, while her powerful manner, which yet never fails to produce good tone, saves her from ever allowing the details to overshadow the general design of the music.

**Address:** Care of the Musical Courier,  
Berlin - Charlottenburg, Sessenheimer-  
strasse 27, Germany.

## MUSIC ON THE AIR

*[The MUSICAL COURIER is conducting a department which will be devoted to good music on the radio. It is a pleasure to find that in the midst of so much worthless material being broadcast there are stations which are making a specialty of high class music. The MUSICAL COURIER is anxious to sponsor this movement and each week will publish what is taking place "on the air" regarding worthwhile music. Readers of the MUSICAL COURIER are cordially invited to submit material for this department.—The Editor.]*

Radio has brought about a change in the mind of the public in regard to music. It has been a struggle but what has been accomplished is so satisfactory that today no one can deny but that through this youngest factor of the arts and sciences are brought to the lover of music some of the finest contributions in the field of the tonal art.

Comparatively speaking, broadcasting is still in its infancy, adjustments of many and various kinds are still in process of development, and all radio fans know that the recent object of discussion has been the change of the wave length which was to have gone into effect June 1. Anyone understanding the revolution which this fact brought about among the broadcasting stations has some slight notion of what it meant to have the date changed to June 15. Apparatuses for the change had been adjusted accordingly, and the eleventh hour notice brought about rearrangements which, unless broadcasting had been firmly established on a well organized basis, could not have been handled as smoothly as it was. The listener-in was not conscious that there had been any disturbance, nor did anyone hear any apologies to the effect that conditions were ruffled. Everything went on as serenely as if wave length was an unimportant factor of radio, and this is a tribute which should be recognized by those who are interested in the progress of broadcasting.

Speaking now from the standpoint of a department which has recently come into being, it has been the sincere and gratifying pleasure of those who have come in contact with the broadcasting end of this fascinating game to find, with a few exceptions, that the power behind the throne consists of men and women who are fundamentally excellent musicians, and who at some time or other cherished an ambition for that illusive thing known as a "career."

There are many factors which play an important part in achieving a career, not least among them the opportunity for performance. The field of music is a crowded one, and the coming into being of the radio filled—or perhaps better termed, "opened"—a field for talent two thirds of which undoubtedly would never have had a chance for expression without broadcasting. Music is one of those queer things in human nature which, if it is real, is like a yellow dog urge—it will out. Without going too far into the analysis of the birth of broadcasting one can safely assert that the abundance of musical talent was one of the motivating factors of the rise of radio. So one finds that the managers, of which there are a countless number in all sorts of departments, as well as announcers, and other officers of the organizations, are pianists, singers, violinists, cellists (in one office there was a cello in a corner and on the music stand arpeggio exercises with marks on the pages which must have had something to do with the tone quality of broadcasting), organists and various other sorts of musicians. The outstanding interest and ideal of these is the progress of their broadcasters, and they cherish a sincere desire to follow the work of those who they see have talent and who are often associated with them. Walter Neff, of WPCH, who with Lewis Reid is at the helm of that station, went so far as to state that one of his prime loves and ambitions was to institute a regular student department so as to help stimulate and nurture an incentive in the young who have made music their life's work. It has been after much experience that Mr. Neff still holds to such an ideal in his work, and it has been after a realization of such facts that the MUSICAL COURIER has taken up the cause of radio.

One of the big boosts which the vocal side of this music field has had is the Foundation which Atwater Kent has recently announced for the purpose of supporting a national radio audition. This announcement has many side viewpoints. First and foremost is the interest of the heads of the broadcasting firms in the musician per se, as a performer and as a listener. Good voices are needed in the field, and Atwater Kent is anxious to find them. Here is a big chance for anyone who can fill the requisites—and it is true that the standard of artists for broadcasting stations has steadily but firmly risen higher. But those who have any sort of foresight will see the value of this competition, as radio has come to stay, and some day it will be the proud boast of those voices whom Atwater Kent will help, and of those whose lot it will be to teach them, to let the world know through the means of the radio just who they are and what they can do.

### ON TURNING THE DIAL

Owing to the press arrangement of the MUSICAL COURIER, comments of past events are recorded inclusive of the Sunday evening before publication, and only the music which seems worthy of mention will be touched upon.

The Sittig Trio was one of the fine features heard on Wednesday evening, June 8. This is an ensemble which instinctively seems to know how to satisfy lovers of music who sit by a radio. Over WOR the music was clear and had a decided flavor of the concert intime which is beloved by the chamber concert enthusiast. One of the loveliest of the numbers of the evening's program was the Schubert Ave Maria played as a violin solo by Margaret Sittig.

Thursday night, over WGI, the spirit of India hovered. That peculiar plaintiveness of the Oriental is a thing which is hard to get away from and this was particularly true when Rabindranath Tagore's niece sang some of her uncle's love songs. Miss Tagore, it is said, was instructed by her uncle.

Friday night, over WJZ, the Royal Typewriter Hour of musical reminiscences carried one off to Scotland. The fascination about listening in on some of these programs is that one travels to the remotest lands all by means of air. Annie Laurie, by the orchestra, in the softest of strains, immediately brought the atmosphere of the "bonnie braes," and then a lovely, rich mezzo, who it was understood was Helen Clark joined with the same song. Mrs. Clark knows how to sing for the radio; she produces easy and flowing sounds, and because she gets a touch to

some of her numbers that tug at the heartstrings, there fluttered in the back of one's mind the thought that the singer loves Scotland. Flow Gently Sweet Afton had that same appealing quality to it that made her singing so enjoyable. There was no resisting when the strains of Auld Lang Syne came drifting through, and at this time the mezzo was joined by Charles Harrison, tenor. This is a good combination of voices and one hard to get on the radio as voices register so entirely differently. The Royal Typewriter has made an excellent choice. Joseph Green is the leader of the Royal Typewriter Music Makers and his particular work this evening was a vibraphone solo. The Blue Bells of Scotland. It could not have been a better choice, for in that vibraphone was carried the sound of those bells which have often been heard by our distant ears. Mr. Clark's solo, My Bonnie Lass She Smileth, had a lovely wistfulness about it, and what delighted the soul was that the radio brought each little detail of the tender inflection the tenor gave the interpretation. Kilties March finished this tuneful half hour, which is a treat every Friday night.

Over WEAF, Edwin Franko Goldman gave the last of the concerts by the Goldman Band sponsored by the Cities Service Company. The numbers especially enjoyed were Mignon overture, the Wagner excerpts and the Liszt second Hungarian rhapsody.

Saturday, June 4, the WJZ special half hour presented Godfrey Ludlow, violinist, and Lolita Gainsborg, pianist. Mr. Ludlow delighted with the Gavotte and Variations by Pugnani, and a Wilhelmj selection, of which the outstanding feature seemed to be the resonance of the lower strings. Miss Gainsborg included a Gigue arranged by Godowsky and E minor Prelude and Fugue by Mendelssohn.

Turning to WGL, Helen De Witt Jacobs, violinist, assisted by Majorie Jacobs, played that enchanting Romance to the D minor a concerto of Wieniawski. Reminiscences of Maud Powell and Ysaye, come to mind when the melody of this particular work is heard.

Over WAAM came the strains of Beethoven's first symphony, and except that the tempo was too slow this was well done. Beethoven is very lyrical in this composition, in fact "pastoral" can appropriately be used.

Cesare Sturani has an ensemble called the Sturani Ensemble which gives selections fortnightly over WGL. Ethel Foster, James Ballestrieri and Lorette Authola were the contributors, Miss Foster opening with Brahms' Lullaby. The voice carried well as did Ballestrieri's when he gave the Pagliacci Serenade and the popular ballad, A Brown Bird Singing. Miss Authola, introduced as a Canadian singer, with a dramatic soprano of wide range and some fine top notes, found her best vehicles in an aria from La Juive and the famous Suicido aria from Gioconda.

Sunday, June 6, Atwater Kent presented William Simmons in his second recital of a series. Mr. Simmons has undoubtedly a natural baritone, and in spite of the fact that in the Prologue from Pagliacci it was a little jerky, his production on the whole is mellow and very pleasing over the microphone. His other classic selection was Through the Darkness, from Rossini's Stabat Mater, which does not seem to be of the greatest interest detached from the oratorio.

### IN FORECASTING

WEAF numbers of interest for the next few days will be: June 9—Nicholas Saslavsky, concert baritone; Hans Barth in his Half Hours with Great Composers, will devote this period to Grieg selections; June 13—Goldman Band broadcasting the first of the open air concerts.

WJZ on June 9, will have as interesting selections the overture to Gluck's Iphigenia in Aulis as a feature of the Commodore program followed by Debussy, Schubert and Liszt numbers. Keith McLeod, studio manager and pianist, will give four selections at 10:15 P. M.; included are works of Albeniz, Cyril Scott, La Forge and Wagner. In the Royal Hour, Grieg will be a feature in the Scandinavian selections with those sterling artists, Helen Clark and Charles Harrison, as soloists, on June 10.

WGBS will have the Philadelphia Quartet Club on the

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air, directed by Emil Ulrich, June 9. Grace Nott, soprano, will be the soloist of this station's American Indian Day in the International series, rendering some of the tribal songs. This will be on the afternoon of June 13, and of interest will be the concert by the Belgian String Trio, giving numbers by Delibes, Bizet, Brahms and Chabrier. Elizabeth Kravtzov on June 14, will play the first movement of Beethoven's Appassionata Sonata and selections by Schumann, Rachmaninoff and Chopin. This pianist was a member of the faculty of Odessa Conservatory.

WGL will present the Portnoy Brothers Ensemble, musicians of high ideals, on June 12, and also Princess White Deer interpreting Indian songs. Wednesday, June 15, Charles D. Isaacson will feature a Lullaby program, and the Choralex Art Society, a negro singing organization, will offer a program of negro melodies.

## FACTS OF INTEREST

Leonard Liebling, editor-in-chief of MUSICAL COURIER, spoke over WGBS last week at one of the afternoon series of the International programs.

The National Broadcasting Company will open studios in Chicago in the fall.

Edgar H. Felix, formerly publicity director of WEAF, has written one of the first books on radio with the unique title of *Using Radio in Sales Promotion*. It sounds very commercial but it embodies the experiences of a man long associated with radio and discusses "Singing for the Microphone," "Voice Characteristics," "Successes and Failures Analyzed."

Stephen Zukor is presenting a music appreciation contest especially for children attending public school. Prizes will be offered. The contest will be broadcast over WRNY, of which the first session was held Tuesday, June 7, between 7 and 8 P. M.

MARGHERITA TIRINDELLI.

## Lerch and Flexer in Joint Concert

Allentown, Pa., may well be proud of the fact that two of its young artists are winning recognition for themselves as members of the Metropolitan Opera Company. And that it is appreciative of the art of these two young singers—Louise Lerch and Dorothea Flexer—is evident from the enthusiastic reception given them on May 25 when they gave a joint concert at the Lyric Theater under the auspices of the Rotary Club. Each of the artists had appeared in recital once before in their home town since their engagement at the Metropolitan, but this was their first appearance together, and it is interesting to note that the entire house was sold out some time in advance of the concert and that there were hundreds of people unable to secure admission. The concert proved one of the most brilliant ever given in Allentown.

The program presented by these two sterling artists was most interesting and enjoyable, judging by the enthusiasm with which their offerings were greeted. They sang the duet from *Madame Butterfly* as the opening number, and then alternated in two groups of solos each, concluding with three duets. Both artists scored emphatic successes. Miss Lerch possesses a soprano voice of excellent quality and

overcomes the difficulties of coloratura passages with the greatest of ease. Miss Flexer's true contralto voice was heard to advantage in solos in German, Italian and French. Hers is a voice of unusually rich quality and she sings with artistic perception and feeling.

Many floral tributes were given to both artists, and at the conclusion of the program many in the audience went back stage to offer well-earned congratulations.

Musician accompaniments were played for Miss Lerch by Wilfred Pelletier, assistant conductor of the Metropolitan Opera Company, and for Miss Flexer by Justin Williams.

## Three Huss Artist Pupils in Recital

In the newly opened and beautiful Little Salon of the new Aeolian Company's building in New York, Mr. and Mrs. Henry Holden Huss presented Irene Parslow, lyric soprano; William S. Craig and Edmund Nasadoski, pianists, three of their artist pupils, in an informal recital on May 25, with the valuable assistance of Irene Perceval, harpist.

Irene Parslow, a gifted young soprano, sang selections by Handel, Voi Dolce Aurette, from *Tolomeus*, a two hundred year old opera; Veracini, Arne, Goring-Thomas and Huss (*My Jean and Suppose*), and gave pleasure with her bright, splendidly placed, lyric soprano, clear diction and expressive phrasing.

William Craig's musical touch, refined temperament and technic were convincingly exhibited in Beethoven's lovely and seldom heard F sharp major sonata, first movement; Scriabin's *Triste Prelude* in C sharp minor for the left hand alone, Schumann's fantastic *Fabel*, and Huss' *Valse* in A, Op. 20.

Edmund Nasadoski gave tasteful piano accompaniments for Miss Parslow's songs. Irene Perceval's musical and brilliant harp numbers were a distinct and delightful addition to the program.

A unique feature of the evening were three short Huss piano pieces—prelude in D, op. 17, *Moonlight on Lake Como*, and concert prelude, *The Joy of Autumn*, on the Duo-Art piano which the Duo-Art Company had especially asked Mr. Huss to make for this recital.

Katherine Tiff Jones, gifted disease, received the audience and introduced the reproduction of Mr. Huss' pieces in a graceful little speech. The patronesses for the affair, which was by invitation, were: Mrs. Robert Ogden Bacon, Jr.; Mrs. Franklin Q. Brown, Genevieve Clendenin, Juliania Cutting, Mrs. Elmer Roger Knobloch, Dorothy Lawton, Mrs. Louis Rutherford Morris, Mrs. Ernest Baxter Osborne, Princess Francesco Rospigliosi, Mrs. Leroy Scott, Mrs. Frederick Steinway and Mrs. Albert Shaw.

## Vera Curtis Replaces Matzenauer

Vera Curtis recently returned from a successful tour on which she replaced Margaret Matzenauer in seven concerts, appearing in Butte, Mont., Great Falls, Mont., Regina, Can., Minot, N. D., St. Paul, Minn., Fargo N. D. and Mitchell, S. D. Miss Curtis scored a fine success in each place, which is all the more remarkable because she left on this tour with a few hours' notice.

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## Washington Conservatory of Music Concert

The Washington Conservatory of Music will hold its final concert of the season at the Hebrew Community Center this evening, June 9, when voice, violin and piano students will present an interesting program. Those participating will be Mary Columbus, Beatrice Thom, Mr. Osman, Eleanor Furr, Lena Seigel, Richard Tacker, Richard Moffett, Homer Carey, Mary McAninch, Ray Embrey and Theodore Meyer.

The growth of the conservatory has been so rapid that it has resulted in the establishment of the Dupont Circle Girls' School, where to the music classes have been added languages, physical culture, art, dramatics, dancing, secretarial, academic and preparatory school courses.

# DORIS DOE

## CONTRALTO

### Wins Success at North Shore Music Festival

Doris Doe, the contralto, made the *Woe Unto Them* aria a solemn invocation with the dark timbre of the lower part of her range.—*Chicago Tribune*.

Doris Doe, possessed of a lovely voice, a noble sense of style and superb diction.—*Chicago Herald and Examiner*.

Doris Doe, who sang the contralto part of the Angel, disclosed a very pleasing voice, which she used with excellent effect. Her lower tones were a delight to the ear—rich, resonant chest tones they were. She sang with brains and taste, both of which qualities are only too rare among singers, both on the concert stage and in opera.—*Chicago Journal*.

## Miss Doe Proves an Artist

Miss Doris Doe sang the contralto parts and proved herself an artist of highly commendable gifts. Her voice has depth of range and power. It is used skilfully and knowingly, and particularly in the low range did it prove most noteworthy, for here it was rich in quality and warm in tone color.—*Chicago News*.

—the polished vocalism of Doris Doe, whose youth, poise, voice, and diction united to invest her singing with pleasure-giving attributes.—*Evanston News-Index*.

Doris Doe, of whose contralto we had occasion to write with favor at her Chicago recital not so long ago, was especially effective in her solo, *Woe Unto Them*.—*Chicago Evening American*.

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## CHICAGO

## BUSH CONSERVATORY ORCHESTRA SPRING CONCERT

CHICAGO.—The steady progress made by the Bush Conservatory Symphony Orchestra is remarkably evidenced at every concert this splendid body of musicians presents throughout the season. By its wholly excellent performance of the Rimsky-Korsakoff Scheherazade Suite at the Spring Concert at Orchestra Hall, May 26, the orchestra once again demonstrated that it is not an ordinary student body, for such a performance would do credit to many a professional orchestra. The Scheherazade Suite is more than mere child play, but the Bush Conservatory Orchestra, under Conductor Czerwonky, is so well trained as to be able to cope with its many intricacies and set forth a truly enjoyable performance. At each concert the task set for the orchestra is greater and one can truthfully say that this body of young musicians is capable of accomplishing the most difficult number with ease—a great credit to the school where it is fostered. With the Bush Conservatory chorus, the orchestra presented the March from Wagner's Tannhäuser in telling fashion. In accompanying the various soloists, too, the Bush Conservatory Symphony Orchestra proved its efficiency.

Three excellent soloists assisted—Rosalind Wallach, violinist; Robert Nelson, pianist, and Edith Trewartha Piereson, soprano. In Miss Wallach's hands the Bruch concerto received an admirable performance. A colorful, interesting and well thought out reading of Africa, Saint-Saëns' fantaisie for piano and orchestra, disclosed Mr. Nelson a well trained and talented pianist. In her solo, Pace, Pace Mio Dio, from La Forza Del Destino, Miss Piereson revealed a rich, powerful voice, brilliant technical ability and musical intelligence. Each was heartily applauded by the huge audience.

## BRILLIANT LIVEN-JACQUES GORDON RECITAL

Sophia Brilliant Liven and Jacques Gordon had the honor of closing most auspiciously the 1926-27 recital season. These two artists joined hands for the giving of a recital at Kimball Hall, June 3, the like of which has not been surpassed this season, this Beethoven sonata recital certainly being one of the most interesting that has come under our notice in many a year. Mme. Liven and Mr. Gordon played

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the sonata for piano and violin in C minor, the one in G minor and the one in A major.

Mme. Brilliant Liven, formerly one of the head teachers at the Imperial Conservatory at Petrograd, came to this country only two years ago. It was the first time to our knowledge that she appeared publicly here, even though she has already made a big reputation by presenting many talented students in concert and recital throughout the season. That Mme. Liven is one of the most efficient interpreters of Beethoven that this city has heard in a long time was manifested by the manner in which she played throughout the evening. That she is an ensemble player par excellence was also discovered after she had played a few bars of the sonata in C minor. Mme. Liven, besides, drew from the piano a tone that is always beautiful as to quality. She has ten steel fingers that bring out thunderous tones in dynamic passages and so soft is her touch that her pianissimos are delightful. She is a pianist to be reckoned with, one that Chicago has welcomed royally and one that is sure to reach fame in this part of the world. Her success was as emphatic as deserved.

As to Jacques Gordon's playing, it was masterly as ever. The concert master of the Chicago Symphony Orchestra is also an ensemble player par excellence, witness the big strides made by his own string quartet which has added to the reputation of Chicago as a musical center. His big tone blended admirably with that of his coadjutor and his interpretation left nothing to be desired. Thus the reading these two artists gave the various sonatas was impeccable. It is a pleasant duty to be a musical reporter when one listens to such playing as was set forth by Mme. Brilliant Liven and Jacques Gordon before the big audience that had assembled at Kimball Hall to greet them.

## MUSICIANS' CLUB OF WOMEN HOLDS ELECTION

The following officers and new board members were elected to serve for the Musicians' Club of Women for the ensuing year: president, Mrs. Hyde Wallace Prece; first vice-president, Phyllis Fergus Hoyt; second vice-president, Marie White Longman; board members, Helen Fouts Cahoon, Amy Neill, Agnes Hope Pillsbury, Emelinda Macek Sievers, Alice Brown Stout, Helena Stone Torgerson and Clara Wood.

## MME. SPRAVKA'S STUDENTS IN RECITAL

Piano students of Ella Spravka, distinguished pianist and teacher at Bush Conservatory, presented a fine program at the school, May 20. Every number on the program was enthusiastically received by the large audience, and justly so for all the participants played so well as to reflect credit upon themselves as well as their gifted mentor. Those taking part were Dorothy Towsley, Laddie Danko, Paul Smith, Marie Ellison and Mildred Nielsen, who played Schumann, Moszkowski and Liszt numbers in such manner as prove that Mme. Spravka is as efficient in conveying her pianistic knowledge to others as she is at the keyboard.

## LHEVINNE MASTER CLASSES AT AMERICAN CONSERVATORY

The master classes of Josef Lhevinne at the American Conservatory, beginning June 23, will consist of playing and listening members. Each class will number eight players, who are called upon to play in rotation compositions of the classic and modern piano literature. An outstanding feature will be the criticisms and pianistic illustrations by the master. Auditors are admitted at a moderate rate of tuition. The length of each lesson is two hours. Mr. Lhevinne will also give a limited number of private lessons. Two scholarships in the repertory class and one for private lessons will be awarded, to be decided by competitive examination. Application blanks may be applied for.

## BEDUSCHI STUDIO NOTES

William Rogerson, tenor and pupil of Signor Umberto Beduschi, was engaged to sing the role of St. Francis in the oratorio of that name by Dr. P. Hartmann at Quincy (Ill.) in the Church of St. Francis on May 26. Lucy Weston, soprano, also formerly with the Chicago Opera, sang the soprano part of the Narrative and both artists received unstinted praise for their work. In addition to a

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number of Chicago dates, which recently included an afternoon program for the Glenola Woman's Club at the Edgewater Beach Hotel, with Amanda MacDonald at the piano, Mr. Rogerson is busy preparing for his coming tour through the Northwest beginning June 20.

## KARL RECKZEH PRESENTS PUPIL

Karl Reckzel presented another of his many talented and well trained advanced pupils in recital at Kimball Hall, June 5—Lillian Simons, who presented a well arranged program in a highly creditable manner. Miss Simons played Paderewski, Chopin, Debussy, Reinecke and Liszt selections to the enjoyment of a large audience. She was ably assisted by Mabel Gittelton, soprano, with Alvina Knoblauch-Reckzel at the piano.

## NEW NOTES OF THE GUNN SCHOOL

Artist-students of the Gunn School competed for the honor of an appearance on the commencement program of the school on May 26, with the following results: in the post-graduate class, Sara Levee, playing the Caesar Franck Symphonic Variations; in the graduate class, Beatrice Welter, playing a Beethoven concerto, and Mary Van Auken, playing a Saint-Saëns concerto; in the junior class, Grace Nelson, playing the Chopin E minor concerto, and Anne Frohman, playing the Bach D minor concerto. All these piano pupils are in the classes of Glenn Dillard Gunn and Albert Goldberg.

Plans for the commencement week are ambitious. The week will open on the evening of June 21, in the Auditorium Theater, with a performance of Pagliacci by professional students of the school and fifty members of the Chicago Symphony Orchestra and a chorus of eighty, all under the direction of Arthur Dunham, who has been appointed operatic coach for the school. The production will be staged and costumed by the Chicago Civic Opera Company, and will be prefaced by a concert program, presenting artist-students of the school in piano concertos and arias with the orchestra, under the direction of Glenn Dillard Gunn. The performance will be given for the benefit of the Flood Sufferers, and the patrons and patronesses are among the most distinguished citizens of the city.

The commencement program of the school will take place in the Fine Arts Recital Hall on June 23, presenting a program by pianists, violinists, and singers, with another group of symphony players, and will be followed by the conferring of degrees, diplomas, and certificates, and an informal supper in the banquet rooms of the Auditorium Hotel next door. The alumni of the school are manifesting much interest in the events, and while the performance at the Auditorium will be open to the public, the program in Fine Arts Recital Hall and the supper following will be limited to the students and members of the families, members of the faculty and to former graduates.

## AMERICAN CONSERVATORY NOTES

The annual contests of advanced students for honors took place during the past week with the following results: Vocal students for appearance at commencement concert—Alice Salavecik (Chicago), Gladys Pugh (Redlands, Cal.), Ray Smith (Gary, Ind.); violin—Charles Hurta (Harvey, Ill.), and Leo Miller (Chicago); piano—teacher's certificate class, scholarships and gold medal—Pauline Morgan (Cedar Rapids, Ia.), Sarah Levine (Chicago) and Marguerite Williams (Blue Earth, Minn.); piano student's graduating class, scholarships and gold medal—Fern R. Weaver (Shelby, O.), Irwin Fischer (Chicago), Walter Laing (Des Plaines, Ill.) and Earl Rohlf (Davenport, Ia.); piano, post graduate class, scholarships and gold medal—Pauline Peebles (Carlinville, Ill.), Harold Reeve (Des Moines, Ia.) and Theophil Voeka (Palatine, Ill.); junior vocal class for prizes—Mildred Pettelko (Chicago), Marjorie McGrath (Kewanee, Ill.), Mabel Walker (Evanston); organ, graduating class, scholarship—Ethel Dahlstrom (Jamestown, N. D.).

The forty-first annual commencement concert and exercises of the Conservatory will be held at the Auditorium on Wednesday evening, June 22.

Olga Kuechler presented her advanced piano pupils in an interesting program in the Conservatory Recital Hall, on Saturday evening of last week.

The Junior Orchestra of the Conservatory, directed by Kenneth Fiske, violinist, gave a concert at the Immanuel Lutheran Church on May 31.

Marion Van Alstyne, talented violin student of Adolf Weidig, appeared in joint recital with Harriet Parker, pianist, May 28, in Conservatory Recital Hall.

Jacob Hanneman, pianist and artist-student, appeared to splendid advantage in the Lyon & Healy afternoon series of artist recitals during all of last week.

Roselle Bass, artist-student of Marguerite Kelpsch-Ullmann of the piano faculty, appeared in a joint recital on May 25 for the benefit of the piano fund of the Lawn Manor Community Center.

Ethel Lyon presented her talented young pupil, Harriet Parker, in a piano recital at the Conservatory last Wednesday evening.

Advanced students of the Walton Pyre School of Dramatic Art presented The School for Scandal, June 2, in Kimball Hall. On June 20 Mr. Pyre will present his pupils of thirteen years and younger in Shakespeare's The Merchant of Venice in Kimball Hall.

JEANNETTE COX.

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**Lyman Almy Perkins Artists Successful**

Lyman Almy Perkins is holding summer classes in Pittsburgh and New Kensington, Pa., from June 15 to July 13 and at Norfolk College, Norfolk, Va., from July 18 to August 29.

Many of Mr. Perkins' pupils are appearing with success in concert. Neva Morris, chanteuse, is being well re-



ARTHUR DAVIS

ceived in her unique programs for children's parties, and Marie Mushrush Neesham is successful in her character sketches, in monologue and song, which she presents in costume recitals.

Arthur Davis, tenor, is another artist from the Perkins studio who has fulfilled many engagements during the past season. He recently was featured on a program given over station WTAR. On May 19 he was guest soloist at a concert at Norfolk College, and the Norfolk Ledger-Dispatch noted his appearance as follows: "Mr. Davis delighted his audience with his rare skill as an artist and delightful personality. His fine artistry and intelligence have made him an unusually successful recital singer."

**Marie Achron-Rap-hoph Presents Pupils**

Operatic Fragments and Ensembles were given by the pupils of Mme. Marie Achron-Rap-hoph at the Andersen Theater on June 1. The theater was literally packed with an enthusiastic crowd which voiced approval for the many excellent efforts during the evening. The Andersen Theater is a very artistic and appropriate place for just such musical evenings and lends itself to musical performances because of good acoustics and good staging capacities.

The program opened with two ensembles: Sweetly, Sweetly Sang the Bird, by Rubinstein, and Mendelssohn's Wandering. The first voice was sung by Anna Brody, Beatrice Nichthauser, Rose Rapaport and Sally Wolvek; the second voice by Mildred Bergman, Dorothy Hadikin, Vera Muller and Sonia Rosova. The voices were well balanced and blended harmoniously. Mildred Bergman, contralto, and Thomas Irving bass-baritone, were the contributors of the first operatic selection taken from Faust. Miss Bergman in a most enchanting costume sang Ziebel's Flower Song in Italian; her voice is of good quality with an excellent upper register. Mr. Irving gave the Flower Enchantment song in the role of Mephisto. Mr. Irving is an actor as well as a singer. His work was smooth and very convincing. Both he and Miss Bergman appeared before a soft background of velvet against which the entire evening's stage settings were formed. These were simple but very effective and showed the original touch of the artist hand of Mr. De Ricko. The Cavalleria Rusticana selection presented the scene where Santuzza pleads with Mama Lucia to tell her the whereabouts of Turiddu and her further encounter with him. Pauline Achmatoff as Santuzza, Mildred Bergman as Lola, Vera Muller as Lucia, with the cooperation of Mr. Mamonoff as Turiddu, gave a very colorful portrayal of Mascagni's melodious work. Miss Achmatoff, who has a highly dramatic temperament, gave freely of herself in her interpretation. The aria, Voi Lo Sapete, she did with a keen understanding of the temperament of the peasant girl. Both Miss Bergman and Miss Muller, as Lola and Lucia respectively, sang well, while Mr. Mamonoff added much to the vocal calibre of the performance by his well trained and pleasing tenor, a voice true to pitch and with a great

**MUSICAL COURIER**

deal of resonance. His singing of the Siciliana was a treat, as this aria is indeed difficult of tessitura. The Prologue of Rimsky-Korsakoff's Snow Maiden in Russian, with Beatrice Nichthauser, Mildred Bergman and Thomas Irving; the aria from Butterfly, sung with skill by Rose Rapaport, and a scene from the first act of Carmen, with Sonia Rosova as Carmen, Mr. Mamonoff as Jose and Thomas Irving as Zuniga, were the other offerings of the evening's entertainment. Miss Nichthauser as the Snow Maiden and Miss Rosova as Carmen proved to have not merely good natural instruments but also excellent technic and sound judgment in their histrionic delineations.

**Carnahan Studio Notes**

Ethel Le Fevre has made four appearances on tour, as soloist with the Mount Union College Glee Club, playing with much success.

In Cleveland Hattie Hobson gave a brilliant performance of the MacDowell concerto before the Lakewood Three Arts Club and also before the Fortnightly Club.

Esther Kluga played a program for the Daughters of the British Empire at the Statler Hotel Ballroom. This young pianist is one of the most popular in Cleveland, and plays with style and ease. All are pupils of Franklyn Carnahan.

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Educator

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# PRO ARTE

# GOLD

THE NEW YORK TIMES.  
TUESDAY, MARCH 22, 1927.

MUSIC  
By OLIN DOWNES.

Young Viennese Pianist in Debut.

Robert Goldsand, a young Viennese pianist of 16, made his American début, which had been delayed by illness, yesterday afternoon in Town Hall. His performance was one of rare and admirable qualities. It was characterized by a quick sensitiveness to beauty, the expression of an emotional and imaginative nature, and a sincerity in the presence of his art which are rare and as a rule far from these days.

It is not that other young pianists fail to equal Mr. Goldsand in his technical equipment, his musical knowledge, or extent of repertory. Efficiency is the watchword, even in piano playing of the modern era. The majority of our pianists, young and old, are efficient. So is a moving picture, or a successful author, or a mowing machine. In Mr. Goldsand's playing is something more than intelligent and well-taught achievement.

His sensibility, poetry and freshness of emotion are unmistakable, and stirring to hear. He is a musician by nature and not by cleverly simulated art. The day may come when he will play with a maturer grasp and a more formidable technique—admirably equipped as he is—also with a more professional awareness of the practical requirements of the concert platform; but it is doubtful whether he will show at any time a truer, simpler way of expressing himself, or lack of self-consciousness in approaching a masterpiece. May the day of his professionalization be far off, and may he be long in losing the simplicity, warmth and fineness of feeling which are his!

The program consisted of the Beethoven "Passionate" sonata; the Brahms-Paganini Variations; a Chopin group, including the F major ballade, the D flat waltz, a nocturne and an étude, and the Liszt group which in former years was inevitable at the end of a piano recital. The program, in other words, was conventional. Such music is played countless times, season in and season out, by pianists of every stripe and shade. If ever a list of pieces needed the savor of youth and its ideals and so-called "illusions" to carry it through this was one. Mr. Goldsand worthily interpreted and re-created the music. He gave Beethoven's sonata the introspective character which is among its attributes, and usually ignored by piano-pounders. The tempi were more deliberate than usual in the first movement, and the effect was admirable. It gave additional saliency and impressiveness to the phrases. When he came to the great set of variations that Brahms wrote on the Paganini theme Mr. Goldsand was fully master of his resources, summoning a beautiful singing tone and the immense virtuosity the pieces require, and finally a responsiveness to the diablerie and the spirit of the prestidigitator with which Brahms surprises us and which corresponds perfectly to the suggestions of the theme. The fancy, the caprice, the gypsy flavor in these variations were transmitted with a communicative enthusiasm to an audience which listened absorbed and applauded loudly and long.

## THE PHENOMENAL N NEW YORK SEAS

THE NEW YORK SUN, TUESDAY, MARCH 22, 1927.

### Robert Goldsand Makes Debut

Young Viennese Pianist Displays Exceptional Gifts in Recital at Town Hall.

By W. J. HENDERSON.

Robert Goldsand, a young Viennese pianist who was to have made his debut some time ago but was prevented by illness, finally emerged in a recital in the Town Hall yesterday afternoon. This is a boy of about nineteen years, sufficiently old to be out of the dreaded class of juvenile monstrosities and to be regarded as at least an adolescent performer. His youth promised more of technical facility than of profound interpretation and this promise was realized in his recital. Nevertheless young Goldsand is a pianist of exceptional gifts and equipment.

The first two numbers on his program were selected undoubtedly to reveal the range of his powers. They were Beethoven's F minor sonata, opus 57, commonly called "Appassionata," and the Paganini variations of Brahms. In these two works any pianist can disclose himself. Mr. Goldsand has a technic which may fairly be described as tremendous. To enumerate its details would be to catalogue the resources of the pianist's art. Not all are equally developed in this case, for the youth has a youth's faults. He overstates his fortissimo frequently and thereby evokes from his piano its worst rather than its best qualities. He runs away with himself sometimes, as he did in the octave and glissando variation of the Brahms number.

But he showed a marvelous command of the keyboard. His pianissimo was a mellow whisper and in rapid passages, played piano, he exhibited a ravishing smoothness of technic and a bewitching delicacy of touch. His tone, except in the few forced episodes, was beautiful, warm, rich in color and filled with exquisite gradations. He will be included among the company of wizards of the keyboard, for his piano talent is of the highest order. Furthermore, he has temperament and real musical instincts. He is not a mere finger expert by any means, but a true pianist, immature but unmistakable. There have been certainly not many players who could equal his achievement in the Brahms composition.



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# S A N D

## W VIENNESE PIANIST N'S SURPRISE

### ANDS ACID TEST IN SECOND RECITAL TICS REPEAT SENSATIONAL VERDICT

PERSON in The NEW YORK EVENING SUN:  
and has all the technic that even Liszt could have wished  
u."

MAROFF in The NEW YORK EVENING POST:  
robably no exaggeration to say it was the best exhibition of  
playing by a youth in this city since the days when Josef  
nn was heralded as a 'boy wonder'."

CHOTZINOFF in The NEW YORK WORLD:  
and reminded one of Kreisler in his delicacy, piquancy and  
uality. I have not heard his equal in pianissimo playing."

NBORN in The NEW YORK TELEGRAM:  
and's art is distinguished by fluidity, delicacy, songfulness  
egence."

LIEBLING in The NEW YORK AMERICAN:  
and took the local musical colony by storm. He gave as-  
ng exhibitions of ability and efficiency."

VNES in The NEW YORK TIMES:  
and showed again his exceptionally beautiful singing tone."

N AMERICA, JAN. TO MAY, 1928

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THE WORLD:  
TUESDAY, MARCH 22, 1927.

### MUSIC

By Samuel Chotzinoff

#### A Real Prodigy

A slight youth, nervous and ill at ease, walked hurriedly across the stage of the Town Hall yesterday afternoon, sat down at the piano and, without any preliminaries, flung himself upon the two books of variations Brahms wrote around the theme of one of Paganini's caprices. The youth, sixteen years old, is Robert Goldsand, just arrived from Vienna and a pupil of Mme. Rosenthal, wife of the famous Moritz. Yesterday's concert was the boy's American debut.

Before Master Robert had raced through the first batch of the finger-breaking variations I felt that I was listening to one of the rarest of birds—an authentic pianistic prodigy. In these great days everybody has so much technique that one hardly ever mentions digital facility. But this Viennese phenomenon has acquired, or more probably was born with, more technique than ought properly to fall to the share of one person. Octaves, tenths, scales single and in thirds, everything contained in the best equipped pianistic bag of tricks extant is Mr. Goldsand's inheritance.

Along with these the lad has most of the musical refinements—a good tone, an uncanny pianissimo, sonority when needed and passion, loads of it. He can turn a phrase charmingly and invoke thunder when he finds it necessary to ease his young soul of Byronic emotions.

In a program which, besides the Brahms Variations, included the Beethoven "Appassionata," the F major Ballade, the D flat Waltz, the G major Nocturne and the études in A minor and G flat of Chopin and Liszt's "Eclogue," "Valse Oubliée" and the tarantella from "The Humpbacked Horse," the impassioned youth exhibited the mind and heart of an unusually sensitive boy.

It is ridiculous to ask for depth and profundity from one so young. His musical instincts are as yet entirely romantic, which they should be. His playing has the unique charm of art not founded on experience—the quality of Shelley's juvenile Queen Mab. The fortunate thing about this viennese newcomer is that he takes his tremendous technical equipment as a matter of course, using it as a means to shape his musical conceptions, not as end in itself.

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NEW YORK

JUNE 9, 1927

No. 2461

A piano tuner must have sound judgment.

An organ grinder is excellent at carrying a tune.

Some modernistic music needs crutches instead of a staff.

"It is the bridge on the violin, that gets the music across," says the slangy office boy of the MUSICAL COURIER.

Why not also Concerts for Old People? Many of them should learn about good music before it is too late.

One up to date instrument the modernistic composers have not yet included in their orchestra, is the cash register.

Now, why not a Lindbergh symphony or symphonic poem, by an American composer. Could there be a more stimulative or inspiring subject?

No doubt on Memorial Day last week, some sentimental souls put wreaths on the graves of those modernistic compositions which already have departed this life, aged only a few years.

That sound of nailing, sweeping, and polishing, represents the bustling preparations in the several progressive and enterprising centers where summer opera and concerts are to hold sway very shortly.

Much inspiration will be imbibed from the Hollywood Bowl this summer. Its concerts begin July 5, and will last about seven weeks. This series now figures with the most important artistic functions of our land.

Anyone who is interested in the orchestra works of Arnold Schönberg will find a complete review of them in the March-April special edition of Pult Und Taktstock (Desk and Baton) published by the Universal Edition, Vienna. This little magazine contains not only extended comment upon Schönberg's

orchestra methods, but several illuminating musical illustrations.

A concert is good for you, but bad for you, if it lasts too long.

For our music critics, New York's gain is London's loss. The tonal season is at its height in the English capital, and New York's music scribes chortle in glee as they contemplate their own present leisure hours and compare them with the daily labors of their colleagues across the Atlantic.

Mrs. Henry O. Osgood and her son, Peter, have asked the MUSICAL COURIER to express their appreciation of the sentiments expressed in numerous letters and telegrams received following the recent passing of Henry O. Osgood, associate editor of the MUSICAL COURIER. Mrs. Osgood states that, owing to some of the communications bearing no address, she has been unable to reply to these personally.

A radio company (the Atwater Kent) is to hold a vocal competition over the radio, the prizes aggregating \$17,500. The first prize, one for a man and one for a woman, will be \$5,000 in cash, a gold decoration, and two years' tuition in a leading conservatory. At last the chance has come for singers lacking in "personality," "appearance," and "stage tricks."

It will interest American readers to learn that James Levey, noted leader of the no less noted London String Quartet, has resigned that position and is planning to take up his residence in America in the autumn and to devote his time to teaching. Students of the violin and of chamber music will have a rare opportunity to benefit by Mr. Levey's skill and musicianship.

It is interesting to read the item of news which comes from Vienna to the effect that Negro Spirituals were included in a recent program of Maria Deutsch. The remarkable part of this is the fact that Maria Deutsch is a native Austrian. It certainly seems curious that Negro Spirituals should have made their way so far that they are now used in Europe by Europeans. It is a pity that our correspondent did not tell us what language she sang them in and what she did with the Negro dialect.

A musical home is a place where sometimes the maid is humming at her work, while mother operates the radio, sister Susie practises her vocal scales, brother Tom whistles the latest ditty of the day, father howls baritone solos in the bathroom, and the open windows admit the strains of a barrel organ, of neighbors' phonographs and mechanical pianos, of nearby church chimes, of passing motor horns, of itinerant vendors' singsongs, of fire engine sirens, and of street urchins pouring out their melodic souls upon the harmonica.

The news that comes from Cleveland to the effect that Sokoloff has signed a contract for five more years as conductor of the Cleveland Symphony Orchestra will be welcomed as an event of importance to art in America. Sokoloff has made a great orchestra of the Cleveland Symphony and is making it bigger and better all the time. Also, he and his orchestra are going further afield every year—this year all the way to Cuba with such success that a return trip has already been arranged. In addition to the excellence of his concerts Sokoloff has endeared himself to Clevelanders and to Americans everywhere by giving special performances for children and by featuring at his regular concerts works by Americans. His is a real service to America, and all America as well as Cleveland is to be congratulated upon the extension of his contract.

The New York World says that if Harold McCormick, the Chicago capitalist, ever lost his millions, he could make a fortune as a professional whistler. On the other hand, a special writer on The World, criticizes the news paragraph in his own paper, and declares that he is willing to wager that Mr. McCormick could not earn a fortune at whistling, as the financial returns from that form of music-making are not very profitable. The special writer certainly would win his wager. Whistling is essentially a vaudeville attraction, so far as public performance is concerned, but even the best of the puckered mouth artists cannot command sensational fees for their achievements. Whistlers, as artists, fall somewhere between ocarina virtuosos, and interpreters upon the xylophone. At some time a genius of whistling might arrive, and change all that, but at present, the "art" of the siffler and the siffluse, knows no Galli-

## WE ARE ANSWERED

To the *Musical Courier*:

Your editorial comment, No Overcrowding at the Top, criticising the statement which I made at the Chicago convention of the National Federation of Music Clubs to the effect that the musical profession is overcrowded, contains much truth and worldly wisdom, but I am afraid that it puts the National Music League in a false light. It is true, as you say, that there is no overcrowding at the top, but it is equally true (as you suggest) that such overcrowding as may exist along the lower levels is the result of too many mediocre and half-prepared talents striving for place and honor. I suppose the same thing might be said of any profession. It all depends upon the way you say it. In other words, it is a matter of accent. Hence this counter-melody to your main theme. My statement in Chicago was intended as a passing note, and not as a suspended resolution.

There may be plenty of elbow-room at the top of the ladder, but nobody knows better than the director of the National Music League what a lot of crowding and confusion is going on at the bottom rung. In order to explain the work of the National Music League, it is necessary to make as plain as possible the purpose and function of the organization, and in order to do this it is necessary to call attention to the practical difficulties which confront the young musician after his educational days are over. Hence the statement about overcrowding. But please do not think the National Music League advocates less musical education in this country! Quite the contrary, we welcome more and better education. Calling attention to the congestion which exists at the outset of musical careers is not our stopping point; it is only our starting point. We take that much for granted and roll up our sleeves and tackle the job of helping to clear the traffic jam. If newspaper reporters and editors seize upon that aspect of the story as having that mysterious thing called "news value" and proceed to "play it up," the result is a false emphasis which may give an entirely wrong impression of our attitude.

In the long run it is only the best-equipped who will survive the competitive struggle and come out on top. We are all agreed as to that, in music, as well as other activities of life, but in the meantime it may not be amiss to give a helping hand to some of the most talented and promising of our younger artists in order to see that they are not elbowed aside by some of their more aggressive and affluent contemporaries, becoming discouraged and giving up the struggle before the preliminary skirmishes are passed through. After hearing more than 1000 auditions of alleged young artists, I am more than ever impressed with the extreme rarity of real musical talent of the first rank. I am convinced that it is so rare and precious that every effort should be made to see that it is cultivated and ripened and established. Without sacrificing self-respect or self-reliance, the young artist should be wisely helped and guided to bring his cargo into port. Surely it does no harm to call attention to the competitive struggle which awaits him when his school-days are over. What the music youth of this nation must come to appreciate is the futility of over-estimating the professional worth of the moderately talented and half-educated. Neither the League nor any other organization or individual possess the power to make mediocrity succeed.

The gift of the Carnegie Corporation to the Community Music Schools, to which you also refer, does not seem to be at variance with this point of view. Surely the sole purpose of musical education is not the training of more virtuosos and professional musicians. The more widespread musical education becomes, the higher will be the standard of judgment on the part of the public, and this increased discrimination will tend to eliminate more quickly the half-educated mediocrity and will increase the value of the highly talented and well-trained.

(Signed)

HAROLD VINCENT MILLIGAN,

Executive Director,

National Music League, Inc.

Curci, McCormack, Kreisler, Godowsky, or similar shining representative—certainly not, in point of earnings, at any rate.

## VARIATIONS

By the Editor-in-Chief

In the current articles on Oscar Hammerstein, running in the Liberty Magazine, that shrewd observer is quoted as amending Von Bülow's famous remark about tenors, by saying that, "Grand opera is not a business, but a disease." Also it is a will-o'-the-wisp, an ignis fatuus, a mirage, a candle that burns money instead of moths.

An incipient or a potential opera impresario is born each minute. Opera companies have started out on every railway in this country, and walked back on every road.

The money lost in grand opera probably equals the fortune of a Rockefeller. No number of failures discourages the optimistic band of impresarii, or their financial sponsors. They spring up like mushrooms and last about as long.

There is something pathetic about the wild eyed and wildeyed gentry who believe, and make others believe, that grand opera is a profitable commercial undertaking. They are suffering from bel canto dementia, when they have not a criminal complex.

Fortune Gallo and his San Carlo Opera are not included in the list of tatterdemalion managers and lyrical companies. However, they merely constitute the exception that proves the rule.

Hammerstein's own dabblings in grand opera, and he always gave good opera, cost several millions for himself and his supporters. When he died, he left behind him a monument of magnificent financial failure, a mountain of debts, and an aftermath of turbulent legislation.

The philosopher's stone, and the way to make money in grand opera of the highest class, still remain to be discovered.

A musical scientist informs this department gleefully, that "our typical American popular compositions are half negro, half Hebrew, in tune, harmony and rhythm."

Deems Taylor, there is hope for you. The 1600th performance of *Mignon* was celebrated recently at the Paris Opera Comique.

No work, once popular in Paris, ever disappears at the Comique, or the Grand Opéra. Their repertoires are embalmed.

Those music critics who are summering in God's green country for their vacations, find life clean, and wholesome, and monotonous. The rest of them are in Europe, or about to go there, in order to attend the forthcoming orgy of music festivals across seas.

Lewiston, Me.,  
June 2, 1927.

Dear Variations:

Your discussion of tolerant musicians reminds me of a concert in this city once upon a time at which Raymond Havens appeared. There were two or three vocalists besides, and when it was time for the concert to begin, word came from back stage that the accompanist refused to appear on the same program with Mr. Havens. A noble young local accompanist sacrificed self to the success of the concert, and so far as anybody knows the other accompanist was never missed. His name we forget, and have never been able to recall since. It occurs to us, that Mr. Havens is still appearing in public and giving as great pleasure to the many thousands who listen to him yearly, as in those days; but it is strange that we never can recall the name of the intolerant musician whose work was of such high order that he could not play on the program with Mr. Havens.

Very truly yours,  
LILA N. FLINT.

Someone sends us a batch of clippings about music, from an English newspaper, but does not attach the name of the publication. They are interesting items, and we quote them herewith:

When I am approached by promoters of musical festivals I usually ask them whether they want a good festival or a commercial success. If they are prepared to lose £1000, they will have a good one; if £2000, a very good one; and if £3000, a great piece of work—or they may have a bad festival and a commercial success.—Sir Henry Wood.

The sound of church bells has been drowned by the hooting of motorcars.—The Rev. W. Conrad Balmer.

The true artist writes not what others consider beautiful, but what he himself considers beautiful.—Arnold Schoenberg.

There was a time when the name of Jacques Blumenthal was seen frequently on the programs of singers. His widow died a few weeks ago, leaving a fortune of £164,034. She left £3000 to the Royal College of Music for an open scholarship, and £1000 to the Royal Academy of Music for two open scholarships.

Siegfried Wagner, conducting in London works of his own and his father's, says there is not any "contemporary

music." He always was an "amusin' cuss," especially in his remarks about his art.

Chamber music writing is bound eventually to become more profitable than the answering of questionnaires, solving of crossword puzzles, or winning pingpong games. Here comes the Community Arts Association of Santa Barbara, and offers a prize for \$1,000 for a string quartet by a composer of any residence or any nationality. For further details address George W. MacLellan, at 914 Santa Barbara Street, Santa Barbara, California.

Dear Variations:

The music critic or singer critic you mentioned in Variations, May 19, would have woven "Get your hat and get out" into: "Elevate your Golgotha to the summit of your pericranium and allow me to elucidate for your inspection and auricular demonstration the egress portion of this department."

The arrangement of some letters in these words may need adjusting to suit Mr. Webster—but you'll admit such matters are of little importance in this age.

Respectfully,  
MRS. REBEKAH ELLISON JOHNSTON.

If symphonies are conducted without pauses between the movements, so as to preserve "unbroken continuity of interest and mood," why not also give operas without intermission between the acts? (It would be easy to arrange with a revolving stage.) There is no justification for the arbitrary musical marathoning of the long distance symphonic conductors. Even in the days of Mozart and Beethoven, when auditors had more time and concentration than our modern listeners, not only was a symphony punctuated with pauses, but also it frequently serpentine itself through a mixed program, the various movements being separated and played at intervals, interspersed with other orchestral compositions, or even solo vocal or instrumental numbers. Beethoven and Mozart themselves conducted their symphonies under exactly such conditions. The new practise of doing away with the symphonic pause represents a high degree of egotism and arrogance on the part of the conductor, and puts a severe tax on the patience of the listeners, especially those who arriving at the concert a few moments late, find themselves barred from the auditorium, and compelled to stand in a draughty lobby while the pauseless procedure inside drags its wearisome way.

Jules Daiber communicates this: "The Frankfurt-Main Music Festival (June 11 to August 28) ought to be an electric success. Its honorary president is Thomas Edison."

If Mary Lewis is the author of the story of her life, published in the Ladies' Home Journal, a fine future awaits her with the pen, should she ever decide to give up the vocal career. The autobiography in question is highly interesting and entertaining, and refreshingly modest.

Sometimes an historical glance backward has all the thrill of absolute novelty. For instance, a couple of hours ago we came across an utterance made during the late war, by an eminent Harvard gentleman, William Roscoe Thayer. He said: "Germany has

## DON'T READ ABOUT IT!—LISTEN TO IT!

The Cleveland Public Library sends out its bulletin for May with a leading article entitled: A Two-Foot Musical Book Shelf. The two-foot, or three-foot, or five-foot musical bookshelf has been in the air for some time. Several years ago somebody began selecting books that music lovers ought to read, and the thing has even gained some official recognition in Washington. Far be it from us to remark that such lists are all pure nonsense. There are only two worth while reasons for reading about music; or let us perhaps say three. The first is to read to gain technical knowledge to be put to some practical purpose. The second is to arouse a personal enthusiasm for music which will create a desire to hear music. The third is just plain pleasure, the same as one reads any book for the fun of it.

One of the crying absurdities of our times is the belief that people can learn to appreciate music by reading about music. There is an article in The Nation of May 25, by B. H. Haggin, entitled: "Criticism by Radio, that is very much to the point. Mr. Haggin criticises, severely but justly, two lectures on music. One of them is John P. Marshall, who

found Christianity to be an alien religion. . . . Wagner's music reflects the unrest and passions of war, lust, and cunning that belong to an uncivilized race."

Do not some musicians come to one's mind when reading the following, originally from the Chicago Tribune:

A mechanic applied for a job at a garage, and the manager asked him how much experience he had had, to which query he replied that he had worked two years in the Ford plant. The manager then asked him what he had been doing there during the two years, and he answered, "Screwin' on nut No. 46."

When Bernard Shaw was a music critic, he knew what he was writing about, by praising Mozart, Wagner, Richard Strauss, Patti, the De Reszkes, Paderevski, Hollman, Joachim, Verdi; and by shooting darts into the academic musical factions of England, and the tonal hypocrisy and ignorance of France. Shaw's one great lapse (shared in by many of his critical contemporaries) concerned the works of Brahms, whom he found to be "insufferably tedious when he tried to be profound, but delightful when he merely tried to be pleasant and naively sentimental."

One of the most expert, polished, facile, versatile, intellectual, and thorough musicians in the world's history, Camille Saint-Saëns, has suffered the ironical fate of being forgotten more quickly than nearly every other composer who achieved worldwide fame during lifetime. Of the tremendous mass of published material left by Saint-Saëns, only his Samson and Delilah aria for contralto, his G minor piano concerto, his Danse Macabre, and his Rondo Capriccioso for violin, survive in the memory and affections of the general musical public.

Modernistic composers should take to heart the philosophical French dictums, that "Silence, when nothing need be said, is the eloquence of discretion," and "The secret of making one self tiresome is not to know when to stop."

The best definition of a critic's duties, comes from P. M.: "It is the sole business of a reviewer, I take it, to discover what a composer or performer has tried to do, if it is worth doing, if he has succeeded in doing it, and if he has not succeeded, why he has failed."

Emma Eames, former operatic prima donna, advises singers to retire from the stage as soon as they discover themselves to be no longer at their best. And pray, when is that?

"Have you ever heard the ensemble waltz, *Trio Clock in the Morning*?" queries W. I.

A plaint comes from London to the effect that no coloratura has been written since Verdi's time. Well, for the matter of that, no *Tristan* and *Isolde* has been written since Wagner's time.

By the way, Zerbinetta's aria, in Strauss' *Ariadne*, is, as one might say slyly, some coloratura.

The most horrible dream we ever had was that we were King Solomon, and all our wives desired a season box for the Opera. LEONARD LIEBLING.

undertakes to explain the programs which are broadcasted by the Boston Symphony Orchestra; the other, Professor Henry T. Fleck. Mr. Haggin calls attention to the fact—and it is an absolutely undisputed fact—that the only way to explain music is to play it. It is possible to talk about music forever without giving the listener the faintest conception of what the music sounds like. Mr. Haggin, speaking of Professor Marshall's radio lectures, says: "Consider now what he actually does. He gives details of Sibelius' life and career; he describes the bleak, dour country Sibelius lives in, which, he says, has affected the folk-songs of the Finns and, through these, the music of Sibelius; and to illustrate this effect he plays, not the themes of the symphony but three of the folk-songs. None of the things he has said and done is of the slightest use for the particular problem, as I have described it, of apprehending Sibelius' unfamiliar symphony; he has accomplished no more than if he had said only: 'Sibelius' music is melancholy and stern'; and even that is unnecessary, for the general connotation of music is obvious. . . . Still more delicious are Mr. Haggin's remarks about Professor Fleck's lectures: "Professor Fleck has to deal with two works that are from twenty to thirty

years old, quartets by Dvorak and Debussy. Of these, the second is the less obvious; yet, while he quotes repeatedly every one of the rather obvious melodies of the Dvorak, he elucidates the Debussy as follows: 'And now we come to a composition that is very different. The melody is different, the harmony is different, everything is different . . . as you will hear for yourselves.'

It is very nice, no doubt, to read Krehbiel's *How to Listen to Music*, or Henderson's *What Is Good Music*, or Schole's *Listener's Guide to Music*, or Mason's *Guide for Music Lovers*, or Schaufler's *Musical Amateur*, or any of the other books that may be found in these two-foot bookshelves. If people enjoy reading them, well and good. But if they think they are going to benefit from them, they are vastly mistaken.

### WHY TWO UNIONS?

Many years ago orchestral musicians throughout the country realized that in union there is strength, and that unless they emulated the example of the various labor-guilds, they would go on indefinitely working for less than a living-wage, the helpless victims of the caprice and cupidity of managers, leaders and contractors.

In the pre-union days the theater musician received \$18 per week for eight performances and an indefinite number of rehearsals; in most cases he had to hand over a good part of this small sum to the one who engaged him. In addition, the thrifty managers brought in large numbers of foreign musicians who were willing to play for still less, and this usurped the positions which the local men felt should rightfully be theirs.

The prices at the Opera and in the symphony orchestras were correspondingly low, and the same practice of taking commissions prevailed. Many of the contractors became wealthy men, while the rank and file of players went plodding along at the hopeless grind.

In 1863 the Musical Mutual Protective Union was organized in New York City, and the following year the body received a state charter at Albany. At about the same time similar unions were formed by the musicians of other cities throughout the country, and some years later these were amalgamated under the name of the American Federation of Musicians, which in turn became affiliated with the American Federation of Labor.

The position of the orchestral musician soon improved in every way; wages were raised and regulated, the enforced commissions were interdicted, and violations rigorously prosecuted and punished by fines, and in some flagrant cases, by expulsion from the Union. The importation of the cheap foreign musician was curbed by the law against the admission of foreign contract labor, and through their connection with the national labor body the musical unions had real power and could in case of emergency or possible strike, depend on the co-operation of all the various branches of labor throughout the country.

Like most good things, the unionizing of the musical profession had also its bad features. Numerous instances occurred when worthy enterprises failed or were made impossible by the demand of the musicians. Symphony orchestras, which in nearly every case show a large deficit each year, and which can exist only by virtue of generous contributions from wealthy music lovers, have found each season more difficult to finance than the preceding one. The famous old Boston Symphony almost went out of existence a few years ago, and had to be entirely reorganized and put on a new financial footing. The Chicago Orchestra has just gone through a somewhat similar experience, threatening to suspend activities, but meanwhile a compromise has been effected, and fortunately the fine organization will continue.

About seven years ago the Musical Mutual Protective Union ran into difficulties with the American Federation of Musicians, difficulties which gradually grew more and more serious, until, at the present time, the union seems to stand shorn of its power and fighting for its very existence. The origin and nature of these troubles are obscure and complicated, and a rehearsal of them would, we think, be of no particular interest to our readers. As in the case of political organizations, factions sprang up in the Union. The Antis questioned the disposition of large sums of money by the Pros; investigations were instituted, in the course of which, as usual, nothing was found out; the bitterness increased almost to the point of actual violence, and eventually the New York Union was expelled from the American Federation.

Then started a series of court proceedings. A preliminary injunction was obtained by the M. M.

P. U. against the Federation which was soon vacated. An appeal followed, which was lost; the case then went to a higher tribunal, and again the New York Local, known as No. 310, was defeated. Enormous sums were disbursed to eminent counsel in the course of the litigation, for the payment of which the members were heavily assessed.

In the meantime, Joseph Weber, the all-powerful president of the American Federation, had organized Local 802, which it became incumbent upon the members of 310 to join, in default of which they would remain ostracized from the national body. The new local, which has about 14,000 members, is denied local autonomy, its officers being appointed by the A. F. of M. Section 2 of the articles of association reads in part: "This association shall be governed and its affairs conducted by a board of nine members, to be known as the Governing Board, the members whereof shall be designated in writing by the executive board of the American Federation of Musicians."

As things stand at present, the New York orchestra musicians must be a member of two locals, paying dues in one and dues and assessments in the other. The new local, having the power, dictates the prices and regulates all the other matters of importance and interest to the members.

Under such obnoxious conditions one wonders whether it would not be wise for those concerned to bury the hatchet, take a sober survey of the situation, and, if compromise is impossible, to capitulate and allow the new to supersede the old.

A union is not a social organization, membership is practically compulsory; there is no sentiment about it, and considerations of pride and wounded vanity seem out of place.

A union exists only by reason of its power; shorn of that, it would seem its excuse for existence were at an end.

### CHICAGO MUSICAL COLLEGE SUMMER MASTER SCHOOL

Did you notice the advertisement of the Chicago Musical College's Summer Master School in last week's issue of the *MUSICAL COURIER*? So did we. It is remarkable that so many distinguished artists can be gathered together at one time under one roof as has been made possible by Carl D. Kinsey, general director. Between June 27 and August 6, for six weeks, such men will teach as Pasquale Amato, Prof. Leopold Auer, Charles M. Courboin, Percy Grainger, Richard Hageman, Herbert Witherspoon (president of the school, where he teaches throughout the year, but is still justly regarded as a guest teacher), Leon Sametini, Alexander Raab, W. Otto Meissner, Charles H. Demorest, Edward Collins, Moissaye Boguslawski, to name only a few. Besides these, the regular faculty of more than one hundred and twenty-five artist-teachers will reinforce the guest teachers at the school.

Another remarkable announcement that appeared in this paper last week, emanating from the school, is the one regarding the opening of the sixty-second year of the Chicago Musical College this coming fall, the term opening September 12. It was announced that eighty-five free Fellowships are to be awarded to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. The Chicago Musical College also announces professional debuts, engagements and situations for their students. This announcement is well worth reading and those who wish further information regarding the school should write Mr. Kinsey for the summer or fall-winter and spring catalog that has just been issued.

### MUSIC FOR THE MILLIONS

One of the reasons why it is as difficult for England as it is for the United States to become a thoroughly musical country, may be laid down to the fact that 300,000 persons attended the running of the Derby at Epsom Downs recently, while millions of others in the British Empire bet on the event and waited feverishly for news of the result.

In England and this country, horse races, football, baseball, tennis, cricket, and swimming contests, prizefights, and murder trials, interest the population a thousandfold more than Bach, Beethoven, Brahms, Debussy, Wagner, Hindemith, Stravinsky, MacDowell, symphonies, sonatas, chamber music, counterpoint, and why C sharp and D flat sound alike on the piano.

Earnest persons are toiling unceasingly to further the seed of musical culture in England and the United States, but sometimes the interested onlooker

almost is forced to the belief that before the bud ripens and flowers, it will suffer many a frostbite through the chill of public indifference.

Perhaps the radio will change all that, and through inescapable repetition, make the average Englishman or American familiar with the best in music. That is the finest mission in store for the radio.

### OUR RADIO DEPARTMENT

It has long been a mooted question whether radio concerts shall or shall not be commented upon by the press as other concerts are. None of the daily papers have regular radio concert reports written by their musical critics. That is not to be wondered at, for the critics on the daily papers make differences even between the halls and the auspices where and under which artists appear; if the artist sings or plays at Cooper Union he is likely to get no notice; if he plays at Town or Aeolian or Carnegie halls he gets his write-up, if he plays or sings to a vastly larger audience over the radio he may get into the radio section but he will not get into the music critic's preserves.

It has been predicted that the day would come when the critic would sit at home and comment on all concerts per microphone and loud-speaker. Maybe and maybe not. There are several difficulties. One of them is that radio receivers cannot be depended upon. The other is that there are too many concerts—if one includes the radio concerts—and the radio concerts are too indefinitely and vaguely programmed. The name of the artist is not always advertised in advance; so the critic would have to tune in on this or that "hour" to find out for himself what was going on. Still, the *MUSICAL COURIER* is going to have a try at it. It may prove impossible, but it can, at least, be tried. So, in the future, the *MUSICAL COURIER* plans to mention the performances of whatever worth while musical artists and organizations give radio programs, provided, of course, the information can be collected, either through the air or otherwise. Our "Music on the Air" department starts this week.

### N. E. CONSERVATORY GROWING

Too late for inclusion in our current issue, an article by Mary T. Herrick regarding the growth of the New England Conservatory of Music has been received from Boston, which opens with the statement that the conservatory trustees have decided to raise \$400,000 by public subscription for an addition to the present building. That the addition is greatly needed is made clear by figures given by Miss Herrick's article (which will be printed next week). These figures show that 1,733 students enrolled at the conservatory when its new building was opened in 1903, whereas 3,500 now jostle each other in the same corridors. Since its organization in 1867 the conservatory has done a remarkable—and remarkably useful—work. It has graduated pupils who have held and still hold prominent positions all over the world—even in far off China, and have carried the high artistic ideals of the conservatory with them. It has had and still has many celebrated musicians on its faculty, and it is, without question, one of the most powerful factors now-existent in America for the raising and maintaining of our standard of music. May it be successful in building its new wing!

### AID FOR STUDENTS

The Chicago Musical College has just formed a Loan Fund of \$100,000, so that students of limited means expecting to complete a regular course at the Chicago Musical College may obtain reasonable aid. Many applications are already in. The committee, which has the administration of the Student Loan Fund, looks upon the character and scholarship standing of the applicant, and in most instances references are required before aid is given.

The Chicago Musical College can well be congratulated on having instituted this Loan Fund, which will be of great help to students all over the country.

### HART HOUSE QUARTET HONORED

An honor of no small importance has been bestowed upon the Hart House String Quartet in being selected to officiate for the Canadian government upon the occasion of its Diamond Jubilee of Confederation. Plans are under way for concerts in New York, Boston, Buffalo and Detroit, to be given by them together with Edward Johnson, Eva and Juliette Gaultier and the Mendelssohn Choir of Toronto in commemoration of this event.

## DIAGHILEFF BALLET BRINGS SOME INTERESTING NOVELTIES

### New Works Popular "Acid Disharmonies" Notwithstanding —Monte Carlo Concert Season Closed

MONTE CARLO.—Serge Diaghileff and his Russian Ballet are at the height of their season which, under the patronage of the Hereditary Princess of Monaco, is having its customary success. A number of novelties have been added to the regular repertoire, the first of which was Neptune's Triumph, by Lord Berners.

It proved to be a delightful work combining a childlike gravity with hilarious situations, and all the pomp of a naval victory with the nimble mobility of a negro dance. It had an enormous success and Lord Berners, who was present, received an ovation.

The second novelty was a production of Des Fâcheux, a lively, fantastic ballet, based on a Molière comedy, with graceful spirited music by Georges Auric. The novel stage settings and choreography were by Léonide Massine. The same program included the premiere of Jack in the Box, Erik Satie's last work, orchestrated by Darius Milhaud. The acid "disharmonies" and lacerating noises are worthy the dreams of a hashish addict. André Dorain and Balanchine were responsible for the costumes and dances, respectively, which matched the music in their grotesquerie. The work found favor with the public and though short, is not to be forgotten.

La Chatte, a one-act ballet by Henri Sauguet, was also new this season. The story is an adaptation by Sobek of an Aesop fable. Balanchine also arranged this choreography, if such it can be called, for it is a series of synthetic, plastic movements which seem to be almost entirely unrelated. The music is not quite as impossible as one might think. It has some redeeming qualities. Interpreted as it was by Olga Spessiva and Serge Lifar, it had a warm reception and the composer had to bow his acknowledgments with the artists. The orchestra was conducted, as usual, by Marc-César Scotto.

Monte Carlo's concert season proper is over. The Modern, Classical and Symphonic series have all been brought to a worthy if unexciting close. Little that was new disturbed the placid surface of our musical life. Among what novelties there were, perhaps the most interesting was the first performance of Les Cloches de la Mort, a symphonic poem by Cécile Lwowski after Edgar Allan Poe's masterpiece, The Bells. It is a moving work with masterly orchestration. Other first performances have been André Caplet's melodious Elegie and Scotto's reverie, A Riviera Rose, both for cello, and an orchestral version of Chopin's A major Polonaise by Léon Jéhin.

A new ballet suite, taken from the works of F. le Borne, and a new opera are to be brought out next season. The latter, called Plus que Reine, is by Marcel Bertrand, and has been promised a magnificent production. S. J.

## BRUSSELS SEASON CLOSING

### Golschmann Conducts Last Centenary Concert—Horowitz Makes Successful Debut—Wonderful Military Band

BRUSSELS.—The musical season is entering upon its final period. The Beethoven celebrations closed with a performance of the fourth symphony, under the direction of Vladimir Golschmann, and official solemnities at the Royal Academy of Belgium at which the king was present.

Vladimir Horowitz, the young Polish pianist, gave his first recital here after his appearance as soloist at the Popular Concerts. His success was enormous and his second appearance only confirmed the impression that he is a new star of the first order. His interpretations of Bach, Chopin and, above all, Liszt are among the most beautiful we have ever heard.

### BAND-MUSIC IN EXCELSIS

It may not be generally known in America that Belgium boasts a military band which is the envy of all Europe. It belongs to the Guides regiment and is under the direction of Lieutenant Arthur Prevost. A recent concert, con-

sisting of transcriptions made by the leader, and novelties, caused a genuine sensation.

The program included Vivaldi's Concerto Grosso for string instruments, the overture to Smetana's Bartered Bride, both of them brilliant transcriptions for wind band, and Les Dyonisiaques, by Florent Schmitt, a work written for military band. The performance was characterized by extraordinary precision, verve and delicate nuances.

At the Théâtre de la Monnaie, the Japanese soprano, Tapales Isang, won a triumph as Madame Butterfly. The house was sold to the last seat. A. G.

## FOREIGN NEWS IN BRIEF

### TUNIS HAS SOCIETY OF FRIENDS OF MUSIC

ROME.—Maestro Francesco Santoliquido, who lives in a little Arabian town near Tunis, has founded a Society of Friends of Music in Tunis. D. P.

### OPERA SEASON IN SICILY

ROME.—Ernesto Sebastiani is conducting a lyric opera season at Syracuse, Sicily, with great success. One of the hits of the season is an American pupil of his, Bianca Belaire, soprano, who has been singing in Boheme and Tosca. Another popular figure is the tenor, Luigi Pasinati, who is well known in America for his successful appearances with Geraldine Farrar. D. P.

### NICE IMPORTS MONTE CARLO BEETHOVEN CELEBRATION

NICE.—An enormous crowd gathered at the Opéra in Nice to hear the Beethoven program provided by the Monte Carlo orchestra and chorus. Under the leadership of Léon Jehin a performance was given on the ninth symphony, preceded by music from the Prometheus ballet. S. J.

### SUCCESSFUL ITALIAN SEASON IN NICE

NICE.—A most successful series of gala Italian opera performances has been given in Nice under the direction of Franco Paolantonio. Aida, Rigoletto, Otello, Lucia and Trovatore were given with fine artists. Each performance was well patronized and the season, as a whole, aroused exceptional enthusiasm. S. J.

### FRITZ BUSCH TAKES DRESDEN ORCHESTRA TO GENEVA

DRESDEN.—The Dresden State Orchestra, under the leadership of Fritz Busch, has gone to Geneva where it will give several concerts. Munich will also be visited. A. I.

### PROKOFIEFF'S CHOUT HAS SUCCESSFUL COLOGNE PREMIER

Cologne.—The recent German premiere here of Prokofieff's ballet, Chout (The Buffoon), was greeted with an enthusiasm that bids well for its lasting success. The work was originally produced in London a few years ago, by Diaghileff's Russian Ballet, at which time it was discussed in the MUSICAL COURIER. Here it was given under the capable leadership of Eugen Szenkar, who, with his fine sense of tone values and strong rhythmic feeling, made an ideal interpreter. The excellent choreography was arranged by the ballet master, Iril Gadescow, who himself played the part of the Fool, while Hans Strohbach was responsible for the original and delightful scenery. E. T.

### MASCAGNI CONDUCTS IN BUCHAREST

BUCHAREST.—Pietro Mascagni recently visited Bucharest, where he conducted two concerts with the Philharmonic Orchestra. His programs included Tschaikowsky's sixth symphony (Pathétique) and Beethoven's ninth. At the Opera House he conducted Cavalleria Rusticana and Pagliacci with extraordinary success. A. A.

### PARIS TO HAVE NEW MUSICAL MAGAZINE

PARIS.—A new monthly musical magazine, Musique, is soon to appear in Paris. It will be illustrated and will print articles on all subjects related to music. The director is Robert Lyon and the editor in chief, Marc Pincherle. N. DEB.

### A NEW STRAVINSKY OPERA

PARIS.—Igor Stravinsky has finished a new opera which will be called Aedipe. It is to be produced first in Paris, then in Nice. N. DEB.

## NEWS FLASH

### Leonora Corona Success in Aida

(By special cable to the Musical Courier)

San Juan, P. R.—Corona debut a sensational success. (Signed) BRACALE.

## CLINTON COUNTY HOLDS ANNUAL MUSIC FESTIVAL

PLATTSBURGH, N. Y.—The eighth annual music festival of Clinton County was held from May 23-28. The festival opened auspiciously with the first of a series of pupil recitals on Monday afternoon in the high school auditorium. Following this, on Monday night, the Plattsburgh Junior Orchestras and soloists were heard. Lucy A. Hudson, teacher and conductor, lead the selections by the Orchestra School, while Frederick C. Hudson directed the more advanced players of the Junior Symphony. The soloists, Marguerite F. Langey, Margaret M. Brenan, Margaret D. Mitchell, and Violet Columbe, contributed piano numbers.

Additional pupils' recitals were given on Tuesday, Wednesday, and Thursday afternoons, all of which were heard with genuine interest on the part of parents and friends of the young people participating. The programs included vocal numbers, and piano, violin, and cello selections.

On Tuesday evening the fourth concert was given, by the Plattsburgh Glee Club, under the direction of Prof. Lyndon R. Street; the High School Girls' Glee Club, under the direction of Mrs. Evelyn B. Burhans; the High School Orchestra, with Charles F. Hudson, conductor, Grace Belden, pianist, and Mr. Morris Lucia, baritone, and the Hudson Trio, consisting of Lucy A. Hudson, violin; Coranell M. Hudson, piano, and Frederick C. Hudson, violoncello. The accompanist for Mr. Lucia was Silas D. Barber. The program was greeted enthusiastically, every selection arousing sincere applause.

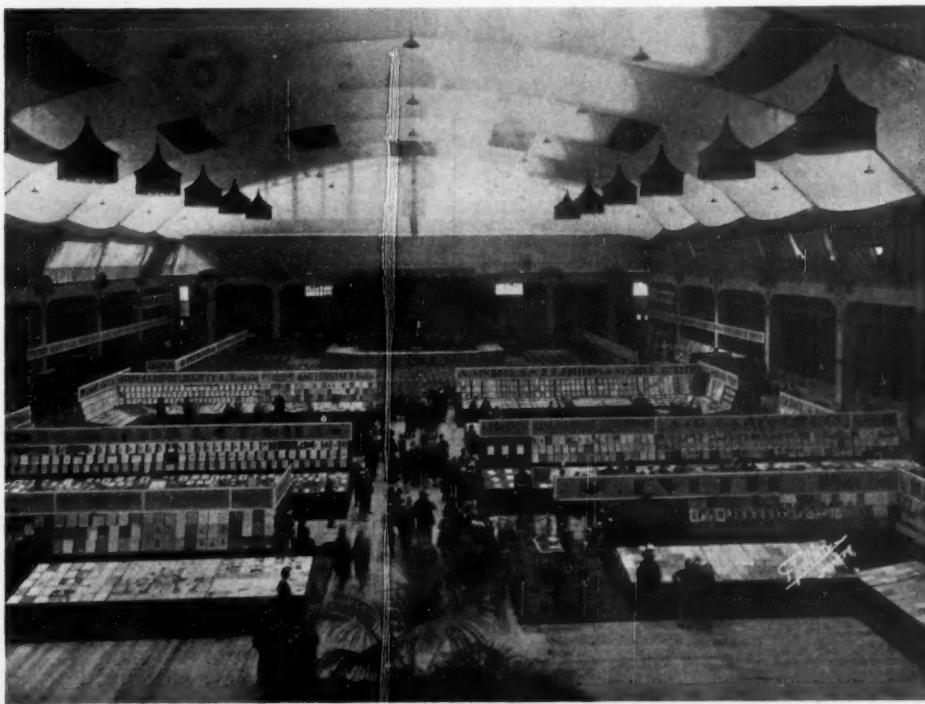
One of the feature programs of the Festival Week was heard on Wednesday evening, when the Hummel brothers—Earle, violinist, and Stanley, pianist—gave a program which included selections by Tschaikowsky, Kreisler, Chopin, Moszkowski, and Grieg. These young brothers are not new to Plattsburgh audiences, and on their appearance here with the festival artists they were accorded a genuine ovation.

Phradie Wells, soprano of the Metropolitan Opera Company, was heard by a large and appreciative audience on Thursday evening, when she gave a delightful program of songs, accompanied by Edna Hudson. Miss Wells, who was a pupil of Oscar Saenger, possesses a voice of unusual range, mellow and strength. She was assisted by Lucy Hudson, violinist, accompanied by Coranell Hudson, pianist, each of whom contributed in a pleasing manner her share of the program's success.

Miss Wells was heard again on Friday evening as soprano soloist, singing the part of Gabriel in a presentation of Haydn's Creation, given in the Presbyterian Church. Other soloists were George Perkins Raymond, tenor, who sang the role of Uriel, and Edwin Swain, basso, as Raphael. There was a large, well-trained chorus and orchestra, ably conducted by Charles F. Hudson. The production was splendid in every detail and marked appreciation was manifested by the large and enthusiastic gathering.

The concluding concerts of Festival Week were given on Saturday afternoon and evening by the Plattsburgh Symphony Orchestra, under the direction of Charles F. Hudson, conductor. The matinee performance was an educational concert, consisting of numbers by Wagner, Mozart and Brahms, while the evening program was made up entirely of Beethoven compositions. It was announced at this final concert of the series that this year's festival was the most successful, artistically and financially, that has been held.

## FIRST INTERNATIONAL MUSIC EXHIBITION AT GENEVA



These photos show exhibits at the First International Music Exhibition, Geneva, April 28 to May 22. The large picture is a general view of the exhibition hall. The names of some famous publishers can be read: Breitkopf & Härtel, Adolf Fürstner, N. Simrock, Ricordi & Co., Sonzogno, and others. The smaller picture is Liszt's hat—the hat of Abbé Liszt, evidently.

# MUSIC AND THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

**"MUSIC KNOWS NO NATIONALITY"**

It was not a particularly profound remark that fell from the lips of the old musician when he said: "Great music knows no nationality." He might have added that great musicians, too, are international. Yet in America, accustomed as we are to this "melting pot" of nations, we are sometimes astonished at the surprisingly great distances whence our celebrities originate.

This tendency of musicians to be born in many odd corners of the earth has been thoroughly demonstrated to Vitaphone. Artists from practically every civilized country of the world are numbered among the musicians whose work will live on in the "singing screen." Every large nation has had representatives among the artists who have worked at the Vitaphone studio. This is necessarily so, for Vitaphone is interested in quality of music and cares not at all about the nationality of the artist. Vitaphone pledged, at its inception, to give to the people of America, and perhaps to the dwellers of other lands, the best there was in the field of music. And it has held firmly to this fundamental principle.

Thus it was inevitable that Vitaphone should become a cosmopolitan institution. In the very first program that Vitaphone sent out, which opened last August with *Don Juan*, there were artists from many lands. Giovanni Martinelli, celebrated tenor, is an Italian. Mischa Elman was born in Russia. Harold Bauer is an Englishman, and Anna Case, American soprano, had with her the Spanish Canarios. Here are already five different nationalities on the premier Vitaphone program.

It is not surprising that with such a start, no nation has had any right to feel neglected. In addition to these representatives of Italy, Russia, England, America and Spain, there were soon brought other noted names from other lands. Mme. Schumann-Heink is a beloved German contralto. George Jessel and Al Jolson are Americans of Jewish descent and Herman Heller is a native of Yugoslavia. All of these were added to the role that recognizes only outstanding musical art.

Then, one day, Jeanne Gordon, the Canadian, sang in the glorious quartet from *Rigoletto* and, shortly after, the Hawaiian Singers brought their instruments to the prominence of the Vitaphone. Yet it was by merest accident that Frances Alda, who was born in New Zealand, should sing for the Vitaphone program our own *Star Spangled Banner*. And the list is not yet over. One of the newer attractions will be the excellent voice of Cantor Rosenblatt, who is a native of Austria-Hungary. Rosa Raisa, of the Chicago Opera, is of Polish birth. The Utica Jubilee Singers are colored youths who present their spirituals with the flavor of the African heritage from which they are not far removed. When the Flonzaley Quartet, regarded by many as the "foremost string ensemble of our time," played the *Canzonetta* by Mendelssohn and the *Nocturne* by Borodine, there were among the four members, Pochon and D'Archambeau, natives of France.

Where this will stop no one knows. Vitaphone does not care, for its main interest is in getting an extremely high level of music to the people. Naturally, because of the interest of the American populace for popular songs and jazz music, Americans predominate in the musicians who have played for the "singing screen" at the studio. But just as our opera companies will accept any singer, regardless of nationality, if the voice is of exceptional merit, so Vitaphone is making every effort to make available the best efforts of the greatest musical artists of our time, regardless of race, creed or color.

**100TH PERFORMANCE OF KING OF KINGS**

On June 7, Cecil de Mille's *King of Kings* had its one hundredth presentation at the Gaiety Theater. The picture is also in its fourth week at the Chinese Theater, Los Angeles, while it opened in Boston at the Tremont Theater last Monday.

Many parties of school children are arranging to view *King of Kings* at commencement time as both parents and teachers show a desire to have them see this striking visualization of the world's greatest folk-drama.

**MOVEMENTS OF CAPITOL THEATER CONDUCTORS**

Eugene Ormandy, associate conductor of the Capitol Grand Orchestra, left recently for a six weeks' vacation in Europe, where Major Edward Bowes is also enjoying a short rest. Mr. Ormandy and his wife, Steffie Goldner, harpist, will make a tour of the musical centers of Europe, visiting some of the important music festivals. On his return, David Mendoza, conductor, will be granted a leave of absence in order to conduct a summer master class in motion picture scoring at the Cleveland Institute of Music. In conjunction with Major Bowes and Dr. "Billy" Axt, Mr. Mendoza has made the musical arrangements for such screen productions as *The Big Parade*, *Camille* and *Annie Laurie*.

One of the last things that Major Bowes did before he went to Europe was to install an enormous loud speaker in the theater lobby, connected by special wire to the broadcasting studio backstage, so that the expectant crowds waiting for admittance to the theater on Sunday evenings may be entertained.

**JAZZ WEEK**

Jazz has invaded Broadway, seemingly, this week. As we have noted above, Paul Whiteman is holding forth at the Paramount and Ted Lewis and His Musical Clowns are entertaining Mark Strand audiences.

**PAUL WHITEMAN AT PARAMOUNT**

Paul Whiteman is filling an extended engagement at the Paramount Theater, where he can play to 20,000 persons daily. Whiteman jazz has that something which is differ-

ent and is recognized as a distinct American art. While traveling in Europe he was obliged to engage a number of foreign musicians, to comply with the laws, particularly in London, but found that while they could play jazz if it were written for them, they could not originate jazz as they went along.

Incidentally, Mr. Whiteman was asked the other day if he thought jazz were dying out. His answer was that it would never die, as it is a part of the American people and the great public demands it.

**BARRYMORE CONTINUES**

John Barrymore in *When a Man Loves* continues to be a magnet at the Warner Theater, this romantic picturization of *Manon Lescaut* holding favor with his large following.

The other Warner Brothers' presentation, *Sydney Chaplin in The Missing Link*, is entertaining audiences at the Colony, being one of the funniest films shown on Broadway in some time.

**ANOTHER ROXY RECORD**

The week-end of May 28 brought another record to the Roxy Theater, the total box office receipts being \$70,540. The American Legion has presented the genial Roxy with a bronze tablet and an honorary certificate in gratitude for his aid to The Sun-Roxy Radio Fund.

**LINDBERGH'S MOVIE OFFERS**

One of the daily New York papers said that there is only one thing left for Charles Lindbergh to do that will be finer than making his New York to Paris flight, namely, "to tell all the movie magnates, who are trying to cash in on his achievement, to chase themselves around the Paramount Building." We agree with this sentiment. We also think the young American will not be won over. His attitude from the beginning of his flight, through all the honors heaped upon him in Europe, has been refreshingly dignified and modest; also that of his mother. Time alone will tell just what Lindbergh will do on his return to America.

**RIESENFIELD'S STATEMENT**

When Hugo Riesenfeld, prominent motion picture scorer and conductor, sailed recently on the Reliance for a well-earned vacation in Europe, he caused a little stir by declaring: "The growth of the movie orchestra has done more toward the musical education of the people of the United States than all other forms of presentation. When Roxy was in charge of the Capitol programs more than 500,000 persons heard good music, all presented every year. The Boston Symphony and New York Philharmonic orchestras reached only about 20,000 persons in the same time. With the adaption of high class music to the motion picture a new factor has come into our economic and social life. In this city there are 25,000 musicians employed by movie theaters which are providing good music weekly. Throughout the country there are more than 200,000 movie musicians."

The World commented editorially upon Mr. Riesenfeld's statement in part, as follows: "In a sort of way we agree with him. That is to say, we believe that the moving picture orchestra, if it were properly directed, could make the United States the most musical nation in the world. That it is actually doing so we seriously doubt. The trouble with the motion picture orchestra, in spite of the lavish way in which it is rehearsed and assembled, is that it does not play good music. You go and you gaze with high anticipation at the big bull fiddles; you count the performers and find they number sixty; you sit back in your seat and say to yourself that now you are really going to hear something. And what you hear is a superb rendition of *The Poet and Peasant*. Why doesn't the moving-picture orchestra accept the mission that Dr. Riesenfeld lays upon it? It would seem that the audience would endure one good composition in the course of the evening—to be able to talk about it afterward, if for no other reason. Many a man would like to be able to say, 'I was listening to the Beethoven seventh symphony the other night—beautiful stuff.' Of course, he may be a bit shaky as to why it is such beautiful stuff, but his friends are not likely to press him too hard. But—I was listening to *The Bohemian Girl* the other night!—what class is there to that? None at all. You might just as well have been listening to *Oh Kay!* It seems to us that what the moving-picture orchestra needs is liberal instruction in the three B's—Bach, Beethoven and Brahms."

All we can add to this statement is: How often does the writer for the World attend a movie theater? For instance, did he know that the overture this week at the Capitol is the Wagner *Rienzi* and over at the Roxy, *Tschaikowsky's Nutcracker Suite* is programmed.

**THE PARAMOUNT**

Earlier this season Paul Whiteman and his orchestra played for a week at the Paramount Theater, prior to joining "Lucky," when the box office receipts proved rather remarkable. Once again he and his famous group of thirty musicians are holding forth at the same theater. They were tendered such a rousing reception at the opening performance on Saturday that Paul, "the genial," must have felt he had many admirers in the audience. Mr. Whiteman undoubtedly will remain at the theater for several weeks and a new change of program is promised weekly.

Rhapsodyland is the name of his featured act this week, and it is not strange that one of the most favored of his numbers is George Gershwin's famous *Rhapsody in Blue*, the arrangement being an especially good one. Popular fox tuts include *I'm in Love Again* and *When Day Is Done*, played in the "imitable Whiteman style." *I Want a Woman*, amusing indeed, is played on two miniature pianos, while a third member of the Whiteman organization sings it. There is always a touch of the humorous inter-

**AMUSEMENTS**

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**LOST AT THE FRONT**  
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A First National Picture  
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Should Hear  
**WHITEMAN**  
and his orchestra  
at the **PARAMOUNT**  
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Sydney  
**CHAPLIN** in  
**"The Missing Link"**  
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**CAPITOL** BROADWAY AT 51st STREET  
MAJOR EDWARD BOWES...Managing Director  
**LON CHANEY** in **"THE UNKNOWN"**  
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A Metro-Goldwyn-Mayer Picture  
CAPITOL BALLET CORPS—CHESTER HALE GIRLS  
CAPITOL GRAND ORCHESTRA, David Mendoza, Conductor  
Doors open at 12 noon. Organ Recital to 12:30

**WARNER** B'WAY NOW  
THEATRE at 52d  
2:30—Twice Daily—8:30  
**JOHN BARRYMORE** in **"WHEN A MAN LOVES"**  
with Dolores Costello and NEW VITAPHONE

**GAIETY** B'WAY 46th Twice Daily 2:30-8:30  
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**THE KING of KINGS**  
With Riesenfeld Grand Orchestra, Pipe Organ and Mixed Choir of 40 Voices

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**ROXY SYMPHONY ORCH. OF 110**  
Conductors—Erno Rapee, Maximilian Pilzer, Charles Previn  
**CHORUS OF 100—BALLET OF 50**  
MARIA GAMBARELLI, Prima Ballerina  
**ROXY JAZZMANIANS**  
FEATURE PICTURE "THE SECRET STUDIO"

mingled in the programs of "the Jazz King," and upon this occasion it comes with his eccentric fiddler, who is a true mirth provider. He also plays *The Stars and Stripes Forever* on an ordinary automobile pump. Columns could be written on the value of a Paul Whiteman entertainment. So we will only add that there was not a dull moment in the hour these musicians were on the stage. Next week we are promised "Rustria."

Jesse Crawford rendered excerpts from *Martha* and a Russian Lullaby, the words of which were flashed on the screen. He was well received. A South Sea Idyl in the way of *A Trip to the Hawaiian Islands* presented the Imperial Hawaiian Singers. The picture, *The Whirlwind of Youth*, with charming Lois Moran, is a story concerning the eighteenth year of a girl's life. It is entertaining, with a good supporting cast.

**ROXY'S**

The Cathedral of the Motion Picture is again showing a program of the highest taste and composition. At Roxy's Theater, Mr. Rothafel succeeds (as he always does) in pre-

senting a program both entertaining and interesting, a thing one rarely finds. Starting off with an organ program, so many attractions are presented that by the end of the feature picture, one is in a whirl of lights, color, music and beauty.

The organ program, composed entirely of Indian Lyrics, is charming indeed. Then comes the Roxy Symphony Orchestra, under the direction of Erno Rapee. This orchestra, presenting excerpts from Pagliacci, is one of the best in the country. The Roxy Choral Group comes next, singing Kamenoi Ostrow by Rubinstein, with a vocal arrangement by Charles Previn. This Choral Group is staged impressively and sings beautifully.

Roxy's Ballet Corps shines with its usual beauty and splendor. Not content with presenting the graces of his own ballet, Mr. Rothafel provides Doris Niles and her ballet corps. This splendid dancer and her associates danced in turn with the Roxy Ballet Corps. The Danse Arabe given by Miss Niles and her corps is exceedingly lovely. Then Maria Gambarelli, that talented premier danseuse of Roxy's Theater, appears in a solo. Dressed in silver she dances against a background of black, her grace and beauty, the music and the setting combining to present a rare spectacle.

A Russian folk song, arranged by Nicolas Vasilieff, and sung by the Roxy Cathedral Choir, and another song, Vanka Tanka, by Dargomitsky, come next. The soloist, Anna Savine, has a very pretty voice. The Russian folk song is, as usual, very soulful as at times very melodic. Vanka Tanka, however, is a sprightly and harmonious time.

Roxy's Jazzmanians, a very adapt title for these musicians, follows. These boys are fine. One really shouldn't say "boys" because one of the most sprightly-fingered is a young lady by the name of Pauline Albert who plays on the piano a medley of the latest music which pleases everybody. Another popular piece is Ain't She Sweet, by Milton Ager, which was so popular last week that it was held over for this week. In collaboration with this a silhouette dance is given.

One of the most interesting cinema features shows the Grand Canyon, that colorful chasm of Colorado. Through a little novelty in photography and the fact that it was in color, the short film is delightful. The feature picture, The Heart of Salome, a Victor Schertzinger Production, with Alma Rubens, is a story of love and some intrigue, in which the attractive star does some excellent acting.

#### THE MARK STRAND

There undoubtedly would be very little competition in voting The Tender Hour one of the worst motion pictures put out this season. It is showing at the Mark Strand Theater this week, and it is surprising to see such players as Billie Dove, Ben Lyon and Montague Love in such a more or less ridiculous plot. Miss Dove makes her first appearance as a star, and she acquires herself well enough despite the fact that most of her dramatic scenes seem entirely out of keeping with the comedy which invariably precedes or follows them. In fact, one is carried from comedy to tragedy with amazing abruptness. Some of the ideas in this picture are similar to those in The Play's the Thing, but they are not worked in as cleverly as Molnar did in his masterpiece. There are a number of very elaborate settings in The Tender Hour which are worthy of commendation, and some of the sub-titles invariably will draw laughter.

One is immediately put in the best of humor when, fol-

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Rosa Low, American Soprano  
Charlotte Lund, Soprano and Operatic Recitalist  
Mary Manley, Coloratura Soprano  
Queena Mario, Soprano of the Metropolitan Opera Co.  
Oscar Nicastro, South American Cellist  
Rosa Raisa, the Great Dramatic Soprano of the Chicago Opera Co.  
Giacomo Rinaldi, Italian Baritone of Chicago Opera Co.  
Mabel Ritch, American Contralto  
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Titta Ruffo, Baritone of the Metropolitan Opera Co.  
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Jessie Statler, Soprano  
Erich Soranin, Violinist  
Irma Swift, Coloratura Soprano  
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John Charles Thomas, America's Own Baritone  
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The Three Marmel Sisters — Delightful Novelty Dancers  
and  
The Biltmore Friday Morning Musicales

lowing the feature picture, some thrilling films are shown of the brave men who have dared to attempt to conquer the Atlantic through the air. Even as early as at last Saturday afternoon's performance the Strand Theater was showing pictures of the memorable start which Chamberlain had made that very morning.

The leading feature of the stage presentation is Ted Lewis, "The High-Hatted Tragedian of Song," and his Merry Musical Clowns. He apparently is popular with Strand patrons, for he was given a hearty welcome at the performance reviewed, and the audience showed in no uncertain terms that his humor, with a touch of tragedy underlying it, was appreciated. There also is a delightful ballet entitled A Waltz Dream, with Mlle. Klemova and the ballet corps. As usual, the settings and costumes are up to the high standard maintained by the Mark Strand Theater.

#### THE CAPITOL

The Capitol goes along smoothly each week, regardless of what attractions are being shown at other houses. The bill is always good. True, some weeks one finds it more interesting than others, but there is usually some feature that delights.

Marion Davies in her latest vehicle, Tillie the Toiler, is the picture this week, and in it this screen star is seen in one of her best roles. It is humorous and Miss Davies rises to the occasion in a natural and spontaneous fashion. In addition, there is an excellent surrounding bill, including Carlo Feretti, who revealed a fine baritone voice in the Neapolitan Love Song from Princess Pat, while the ballet danced charmingly.

Two pianists, Edgar Fairchild and Ralph Rainger, were entertaining in a syncopated version of To Spring, and also played excerpts from the new musical comedy, Hit the Deck. Their offering was further enhanced by the clever dancing of Jane Overton. Dancing honors went to petite Joyce Coles in her Valse Poupee, included in the Flighty Dolls ballet. The Rienzi overture, excellently rendered by the orchestra, the Capitol Magazine, a special film, The Eagle's Flight, a condensed summary of the history of aviation, dating from the first flight of the Wright Brothers to the brilliant and daring feat of Charles Lindbergh, and of course selections on the organ by Mauro-Cottone, rounded out a program well worth seeing.

#### OLD IRONSIDES IN AUSTRALIA

Old Ironsides at the Criterion Theater had its first showing outside of this country and Canada on May 20, at the Prince Edward Theater in Sydney, Australia, where it is expected to have a long run.

#### FRANK CRUM DEBUTS AS SONG WRITER

Frank Crum, who plays the tenor saxophone in Cass Hagan's Hotel Manger Orchestra in the Moorish Grill of the Hotel Manger, has made his debut as a song writer, having recently written Melancholy Charlie. Cass Hagan and his orchestra will shortly record this melody for the Columbia Phonograph Company, for whom they have already made several records.

#### DO YOU KNOW THAT—

Major Edward Bowes sailed the other day on the Paris for a six weeks' vacation in Europe.

Among those who witnessed the first performance of Marion Davies in Tillie the Toiler, at the Capitol last Saturday, was the charming star herself and Russ Westover, King Vidor, Eleanor Boardman and James Murray, whose rise from the ranks of an usher in the Capitol Theater lends color to his success on the screen.

Josiah Zuro is to conduct the orchestra for the Vitaphone production of Old San Francisco, the new vehicle for Dolores Costello.

Charles L. Wagner has secured three plays for next season: The Old Maid, based on Edith Wharton's novel; Two Shall Meet by Owen Davis, in which his son will play a leading part, and Concerning Marguerite, by William Du Bois, with Sidney Blackmer and Madge Kennedy in the principal roles.

Lawren and More's first production will be The Manhatters which will open at the Grove Street Theater on June 20.

Beau Geste will continue at the Rialto, being eventually replaced by Emil Jannings' first American-made picture, The Way of the Flesh.

Ernest Schoedsack and Merien C. Cooper, producers of that wonder picture, Chang, which is still drawing capacity audiences to the Rivoli, will make their next picture in Guatemala.

Nearly all the leading picture houses are showing the first Lindbergh films.

#### Ruth Shatford in Song Recital

The ball room of the Ritz Carlton was filled to capacity by a large and enthusiastic audience which gave a hearty welcome to Ruth Shatford on her return to Montreal, upon which occasion her debut as a concert artist was a pronounced success.

Miss Shatford, who has been a student of Mme. Dossert for the past two seasons, sang a program that included songs by Debussy, Dalcroze, Staub and Koehlein. English composers being represented by Cyril Scott, Winter Watts and Powell Weaver.

The Montreal Gazette commented in part: "Miss Shatford possesses a lovely voice of warm, sympathetic quality and marked flexibility, which she uses intelligently. Her enunciation of German, French, English and Italian was clear and unforced. Besides her vocal ability, Miss Shatford possesses both charm and personality with the result that her performance is doubly pleasing." The Star said that her voice was pleasing, "especially in its upper notes, well balanced by a great deal of charm and taste in using it." The critic added that her singing had many qualities that will bring her great success. The La Patrie spoke of her sonorous voice of "sunlike warmth and beautiful quality," adding, "she sings with a just and perfect comprehension of her texts in the several languages. Her personality is charming."

#### Mischa Mischakoff Presents Pupils

Mischa Mischakoff, concertmaster of the New York Symphony Orchestra, in conjunction with Frederick Rundbaken, presented their respective pupils in an interesting joint recital of music for violin and piano on June 5, at Chickering Hall. A good size audience listened attentively to the program, which was rendered in a manner reflecting credit upon the work of both teachers.

Mr. Mischakoff undoubtedly is as skilled a teacher as he is a performer himself. He has made many solo appearances with his orchestra and by himself. But being a fine violinist does not always constitute a fine teacher. In the case of Mr. Mischakoff it would seem he possesses that elusive quality of being able to impart his own knowledge to his younger fiddlers in a successful manner.

His pupils revealed good tone—some, of course, being better than others—and they have acquired a commendable technic and a certain agility in bowing that was agreeable to note. They played with good taste and all in all made a very favorable impression. Louis Feldman, with Sylvia Shapiro at the piano, was heard in the Wieniawski Romance sans Paroles and rondo; Archibald Fishberg and Max Feldman played the double concerto in D minor by Bach, Mrs. Theodore Fishberg being at the piano; Joseph Reilich's contribution was the Mozart concerto in A (first movement), William Reilich at the piano, and Max Epstein offered the Paganini concerto in D. There were piano solos by Mr. Rundbaken's pupils, which rounded out an enjoyable afternoon.

WHEN  
MARIE  
MORRISEY  
Sang with the  
Los Angeles Oratorio  
Society



"she fulfilled all that had been said about her, revealing a voice of deep appeal, which is well rounded with art."

Los Angeles Eve. Herald  
(May 27, 1927)

669

Management  
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Carnegie Hall, New York

## I SEE THAT

James Levey has resigned as leader of the London String Quartet and is coming to New York, where he will receive a limited number of pupils in the autumn. Ethel Watson Usher has arranged musical settings for Helen Dyer Paine's lyrics and recitations. Elliott Schenck will write a symphony for the Jacobs Chamber Symphony Orchestra. Henry F. Seibert played fifty-eight organ recitals during the past season. Christiaan Kriens conducted the newly organized Elizabeth, N. J., Symphony Orchestra, May 12. The Librarian of Congress wrote the Tollesen Trio for data regarding their tours. American composers' works played, etc. Ida Gray Scott's summer master classes in New York, beginning end of June, are a feature of the impending musical summer. Marguerite Potter announces a three weeks' course of concentrated vocal study, beginning June 27. Theodore Van Yorx's vocal studios will be open the entire summer. Vladimir Dubinsky, cellist, will have charge of the music at Briarcliff Lodge. Carl Fiqué gives Friday afternoon radio recitals, WPCH; pianists and singers from the Fiqué studios are heard Sunday evenings, 7 to 8 o'clock. The Matinata Choral Club has been recently organized by Misses Usher and Los Kamp; they gave the second concert and dance a fortnight ago. Louise Loring, Chicago Opera soprano, has sung As We Part by Ilgenfritz on the concert stage in Europe and America over six hundred times. The latest edition has her name on the front cover. The MUSICAL COURIER has opened a new radio department which will give news and comments of worth while musical radio events. Namiko San, Franchetti's opera, in which Tamaki Miura stars, has introduced a dance feature in which Julia Hudak figures. Jeannette Durno is offering scholarships in connection with her summer class for pianists. Raoul Querze is now an American citizen and will make his home in New York.



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"He uses his voice with discrimination and good taste; he has a resonant vocal organ of fine quality and a surety of emotional touch that was very convincing." —Des Moines, Ia., Register.

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**JOSEF HOFMANN,**  
recently appointed director of the Curtis Institute of Music in Philadelphia. (Photo by Apeda.) See story on page 5.

in the vivid sense of drama. He visualizes compositions and performs them as would a great actor on the stage. His music becomes alive, expressive, easily comprehended and widely admired. A work like the Tchaikovsky fourth symphony, as played yesterday, becomes a series of dramatic events, colorful, humanly sympathetic, stirring and emotionally effective." In its issue of April 8, the Los Angeles Express says that "leader and players were united in a creative state of ordered frenzy," and the writer says in his caption, "Brahms symphony finds unequalled performance under Oberhoffer." The Evening Herald of March 22, referring to a performance under Oberhoffer of Beethoven's fifth symphony, reports that "surely in the whole celebrating world no audience heard a greater version nor saw a greater vision than that of our own community of last night's Beethoven memorial. Oberhoffer was given an ovation, which almost embarrassed him."

The San Diego Union says in its issue of April 16, "Oberhoffer held his listeners spellbound," and describes the sensational success made by the noted conductor at greater length than it is here possible to quote. The Los Angeles Evening Herald of April 23 writes that "the audience concluded the program with a demonstration the like of which has not been seen in many seasons," and finally, the Pacific Coast Musician speaks editorially: "Emil Oberhoffer bade Los Angeles goodbye early last week, following the most brilliant achievement of artistic effort in the history of the Philharmonic Orchestra during his short conductorship of this splendid organization. That the musical public of this city was alive to the great artistic worth of the conductor and responsive to the fine personality of the man was unmistakably manifest in the increased attendance at the concerts, the marked and spontaneous expressions of appreciation of the orchestra's playing, and such demonstrations of esteem as exemplified in the orations of Thursday night of last week and Sunday afternoon, as never before had been accorded any orchestra conductor in this city. Should Mr. Oberhoffer not return to direct the Philharmonic, his short conductorship of this orchestra, just passed, will stand out in the memory as something of rare delight. And his return would make one anticipate equal delights to follow."

## Winners in MacPhail School Contests

Awards were made as follows in the recent contests held at the MacPhail School of Music in Minneapolis, Minn.: Ione Olsson, Kimball piano; Beata Hanson Lundh, violin; Grace Currie Iverson, violin bow, and Margaret Rosenwald, ten volumes of vocal music.



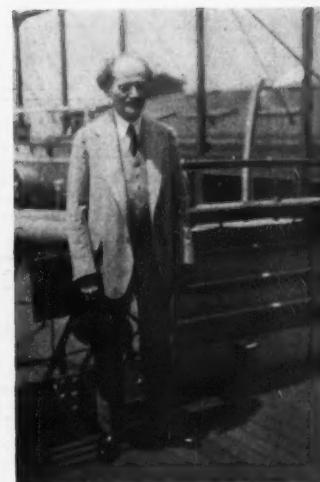
**MATTIA BATTISTINI.**  
It is reported that the famous singer, Mattia Battistini, is retiring to a monastery, where he intends to spend the remainder of his life, after giving a farewell concert in Stuttgart. This report may be correct, and then, again, it may not. There have been farewell concerts and farewell tours before this that have been repeated over and over again before final retirement. Battistini is said to be in extraordinary condition and his voice wonderfully well preserved in spite of his age. He was born in 1857, made his debut in 1878, and has since then become internationally famous as one of the world's greatest dramatic baritones. He has the world's affectionate best wishes whether he continues on the stage or retires. (Geo. F. Paul photo.)



**GIUSEPPE BOGHETTI,**  
vocal teacher of New York and Philadelphia, who has added another name to the list of his successful artist pupils, Rosemary Albert recently having made an auspicious debut at the Academy of Music, Philadelphia. The critics were unanimous in declaring Miss Albert an unusually talented and well trained young artist.



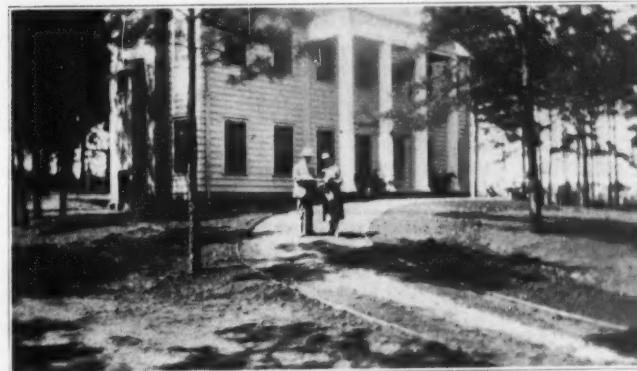
**LILLIAN GUSTAFSON,**  
soprano, who recently sang at all three concerts of the Halifax, N. S., Festival, the programs for which included among other offerings *Cavalleria Rusticana* in concert form; Cadman's *The Morning of the Year*, Henry Hadley's *The New Earth* and excerpts from *Carmen*, in which the artists appeared in costume. Another engagement in Nova Scotia was with the Truro Choral Society in a performance of Mendelssohn's oratorio, *St. Paul*, and in a miscellaneous program. The soprano also sang at the Keene, N. H., Festival, May 11 to 13, when she was heard in solo numbers and with the Keene Chorus Club of two hundred and fifty. Spring engagements for this artist also included an appearance in Harrisburg, Pa., with the Ward-Stephens Male Chorus of Pennsylvania.



**CARL FRIEDBERG,**  
eminent pianist, photographed on the Leviathan en route to Europe on May 21.



**BRAILOWSKY**  
on board the S. S. *Vandyck* passing the equator en route from New York to Rio de Janeiro, Brazil, flirting with Neptune's Daughter. On his left is Mrs. Braiowsky, who does not seem to be any too angry at her husband's infidelity. Neptune's Daughter is Braiowsky's Swiss friend, Fred Ringier. Perhaps it was the magic of Neptune or his virile daughter that made Braiowsky beat all records for box office receipts during the ten concerts already given in Rio.



**MR. AND MRS.**  
**WALTER SPRY**  
in front of their summer residence at Montevallo, Ala., where Mr. Spry holds a master class for pianists in Alabama College.

**Institute of Musical Art Awards Diplomas**

The commencement exercises of the Institute of Musical Art were held at Town Hall on June 1, when diplomas and prizes were awarded. The recipients were as follows: (piano diplomas) Nothera Barton, Michael Brodsky, Catherine Carver, Mary Jane Cash, Henriette Cohen, Ann Diamond, Emma Dressler, Lillian Drucker, Rebecca Friedman, Mary Gleason, Samuel Grossman, Suzanne Hotkins, Ruth Katz, Terese Kramer, Eugene Kuzniak, Bessie Lepson, Margaret Maloney, Marjory McHenry, Max Meller, Thelma Mittelman, Irene Olson, V. Righthand, Nicholas Sansone, Beatrice Schapiro, Ethel Schiller, Evelyn Sedgwick, M. Siegmann, Romola Singer, Clara Sukloff, Elizabeth Thode, Ida Turkenich and Gussie Tushen; (violin diplomas) Morris Bart, George Barth, Jacob Chernis, Denioli Di Fiore, Marjorie Harding, Harold Levinson, Andrew McKinley and Frank Schmidt; (organ diplomas) Hildur Leland and Russell Kline; (singing diplomas) Charlotte Hatch and Doris Probst; (orchestra diplomas) Carl Hutchings and Victor Weeks; (piano teachers' diplomas) Adelaide Belsler, Mary Fish, Joseph Machlis, Sidney Sukoenig, and Ruth Van Doren; (certificate of maturity in piano) G. Brewster, Sidney Sukoenig, Ruth Van Doren and Marjorie Wiggins; (teachers' violin diploma) Benjamin Swalin; certificate of maturity in violin) Milton Feher, Ronald Murat, Benjamin Swalin and Abram Taffel; artist's diploma in violin) Louis Kaufman; (teacher's diploma in cello) Genevieve Lewis; (teacher's diploma in singing) Dorothy Bradshaw, Ida Gottlieb, Edna Titlar, Anna Lapidus and Lila Sayre; (supervisor's diplomas) Jean Barman, Gladys Cristie, George Davis, David Gottlieb, Ruth Greenberg, Mabel Heim, Ina Hendry, Winifred MacDowell, Sarah Paris, Vivienne Sharland, Elizabeth Thomas and Marion Weld; (analysis certificates) Herman Nicodemus and Jean Patterson; (composition certificates) Charles McBride and Henry Sieger. Prize winners were as follows: Louis Kaufman, the Harris Loeb \$1,000 prize; Catherine Carver, the Faculty Scholarship for the highest average in the year's work; Bela Rosa and Louis Talma, the Isaac Seligman prize; Ronald Murat, the Coolidge Chamber Music Prize. John Erskine made a speech and a program was given by students of the Institute. The diplomas were presented by Dr. Frank Damrosch, director of the Institute.

**Season at Mannes School Ends**

The current season at the David Mannes Music School ended on May 28, after a season of unusual activity during which the work was extended to very young pupils, two choruses were formed, and a department in the humanities organized for next year. With the final days of the school season an announcement was made which reveals another extension in its scope, that of a special course in chamber music playing for amateurs which will be in charge of the violinist-violist, Alix Young Maruchess, well known chamber music player.

Donald B. Clark, who heads the Department of Cultural Studies to begin next season, also will lecture on the History of Music. Mr. Clark's outline of lectures in this subject

follows somewhat the plan of those he gave at Mills College, and includes a survey of primitive and early music; the development and culmination of counterpoint; musical innovations of the 17th and 18th centuries; classicism and romanticism; musical innovations of the late 19th and 20th centuries. The general cultural subjects which Mr. Clark is to introduce into the school are philosophy, psychology, English letters, French and German cultures.

The two choruses which, instituted early in the season, have proved of much interest to the student body, will be continued next year. They are under Charles Kinney, whose choral group is of the younger children, and George Newell, leader of the senior students' chorus. Mr. Newell's chorus gave a highly creditable performance in April of Trial by Jury. Next season the group will make a serious study of a cappella works and will also prepare another operetta for performance before the students.

The faculty for next year remains practically unchanged, and again includes Katherine Bacon, Howard Brockway, Fraser Gange, Scipione Guidi, Edwin Ideler, Hugh Porter, David Mannes, Alix Young Maruchess, Simeon Rumschitsky, Lieff Rosanoff, Felix Salmon, Paul Stashevitch, Frank Sheridan, Rosario Scalero, Newton Swift, Kreta Eorpadi, Anne M. Soffray and Wolfe Wolfensohn.

**Ethelynde Smith Gives Varied Program**

Lowell, Mass., heard Ethelynde Smith give one of her interesting song recitals recently at Rogers Hall (School for Girls), and according to the Lowell Courier-Citizen, "Her program was pleasantly varied and delightfully managed. She added to the musical charm of her voice and her appreciation of interpretative values, a certain histrionic poise for the nationalistic and characteristic songs with which her program was replete." Splinters, the Rogers Hall school paper, also was enthusiastic in its praise of Miss Smith, the reviewer stating that "Miss Smith possesses a true soprano voice with remarkable tone color. She sings with ease and poise and her technic is especially evidenced in her breath control. Her interpretations show that she has not only artistic feeling but also keen intelligence." It was necessary for Miss Smith to give four encores before the audience was satisfied. Excellent accompaniments were furnished at the piano by William C. Heller.

**H. Ray Palmer's Death Mourned**

In the passing away of H. Ray Palmer, of Minneapolis and New York, much regret is felt by a large number of grateful pupils who studied with this master for many years. Mr. Palmer was prominently connected with the music of Minneapolis, his native city, for the past eighteen years, during the last eight years dividing his time between the MacPhail School, where he taught piano, harmony and history of music, and his studio in Carnegie Hall, New York. As a boy and young man, the pianist studied with leading teachers in this country, and in 1912 he went to Florence, Italy, and became a pupil of the late Giuseppe Bonamici, a favorite pupil of Liszt. After returning to



THE LATE H. RAY PALMER

America and teaching for a time, he returned to Italy for more study.

Among Mr. Palmer's pupils all over the United States are many successful teachers and pianists doing excellent work in their studies and on the concert platform who will greatly miss the inspiration of further study and advice from this gifted teacher.

**Caselotti's Fifth Monthly Recital**

Guido Caselotti, prominent voice teacher and opera coach of Los Angeles, Cal., presented another of his monthly recitals in Symphony Hall on May 19, before a capacity house. The program, which opened with The Blush Rose (O'Hara), was well interpreted by Elvira Cupelli, a young soprano, followed by In the Garden of My Heart (Ball) and Who'll Buy My Lavendor (German), admirably sung by Lois Monk, soprano. Ada Roeslein, deep-contralto, portrayed Night and the Curtains Drawn (Ferrata) and Stars (Cox) with much feeling, while James Whelan, tenor, delighted the audience with Dear Little Boy of Mine and Little Bit of Heaven (Ball).

A young lad, Robert Sellon, although only sixteen, astonished the audience with his mature bass voice in his song, Asleep in the Deep (Petrie) and his encore from Robin Hood. Ellen Helmer, coloratura, rendered Charmant Oiseau and Phillips' Wake Up, with understanding.

Charles Boschert, a robust tenor, won his audience with O Paradiso from L'Africana, as did Stephen Gombos, baritone, in an aria from Herodiade, which brought an encore.

Louise Caselotti, sixteen-year-old daughter of the maestro, who a few months ago made a very successful debut with the San Carlo Opera Company singing the role of Azucena in Il Trovatore, was the recipient of a demonstration when she concluded her Carmen Card Song and an aria from Un Ballo in Maschera, to which she responded with two encores. Dorothy Strong, young contralto, showed good style in two light ballads responding to an encore. A duet from La Forza del Destino was well sung by Boschert and Gombos.

Maria Caselotti, opera star from the Costanzi, Rome, was the clou of the evening; her Sonnambula aria, the polonaise from Mignon, winning tremendous applause. She responded with Home, Sweet Home, accompanied by herself. A duet, Crucifix (Faure), was the conclusion of the program, sung by Madame and young Louise Caselotti. Maestro Caselotti accompanied all his pupils.

**Some New Picture Music**

The Bacchanale from Frank Patterson's opera, The Echo, of which the orchestration has recently been published separately by Schirmer, happened to get into the hands of Irving Weiss, director of the orchestra of the Stadium Theater, Brooklyn, just after it was issued. On the evening of the very day that Mr. Weiss got hold of the music he needed something to accompany the picture and thought he would give the Patterson compositions a try. He says himself that he started in playing the music with the orchestra, not having the least idea what was in it or how it might fit in with the picture. But as he went on he saw that it was typical picture music and he continued playing through all of its four movements and liked it so well that he called next day on the orchestra department of Schirmer's to congratulate them upon its publication.

It will be recalled that The Echo was given two years ago in Portland, Ore., at the Biennial Convention of the National Federation of Music Clubs, with Marie Rappold, Forrest Lamont and Lawrence Tibbett in the leading roles and Walter Henry Rothwell conducting. The production was in charge of Alexander Oumansky, who was also the solo dancer and made an especial feature of the ballet or bacchanale which is an important part of the opera. The fact that the ballet was such a success induced Schirmer to publish it.

The performance by Irving Weiss at the Stadium Theater, Brooklyn, is, so far as known, the first Eastern performance of the Bacchanale. It has been used repeatedly by Mr. Oumansky in the West since he first became acquainted with it at the time of the production of the opera.

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## MUSICAL COURIER

### Frank W. Healy to Manage Florentine Choir

SAN FRANCISCO.—One of the musical events of this year of anniversaries, centenaries and commemorations of musical geniuses will be the tour of the celebrated Florentine Polyphonic Choir, under the management of Frank W. Healy. The Sistine Chapel Choir came from Rome under Healy's direction and visited sixty-eight cities in this country and Canada within a period of twenty-three weeks. The tour of the Florentine Choir will begin in October of this year with its first concert in New York and will continue throughout the United States, Canada and Australia. Mr. Healy will also manage the choir's concerts from Florence to Genoa, the point of embarkation. This will include appearances in Lucca, Bologna, Parma and Genoa.

The announcement of the tour of the Florentine Singers will probably arouse unusual interest among music lovers throughout the United States, inasmuch as it is said that this will be the first time in the history of Italy that one of her famous mixed choirs will be heard in foreign lands.

The creator and director of the Florentine Choir is Sandro Benelli, brother of Italy's poet, Sem Benelli, best known to America as author of the books upon which are based two operas, *L'Amore dei Tre Re*, and *La Cena delle Beffe*. It is quite possible that Sem Benelli will accompany his brother to America, not to tour with the choir but to visit a few of our interesting centers.

Sandro Benelli is regarded as one of the great choral directors abroad and an authority on ecclesiastical music. Florence loves and honors him and has admired his constant work which makes public the musical traditions of the fatherland and re-asserts the beauty of Italian Art. The Florentine Choir's repertory includes sacred, secular and popular numbers from famous composers and consists of classic gems from the fourth century up to the present day.

The Florentine Choir, the members of which are of patrician families of Florence, consists of sixty picked voices of excellent quality that have been perfectly trained for concerted singing. By appearing on the stage in historic Florentine costumes designed by the Italian artist, Galileo Chini, the choir reflects the romance, charm and tradition of Italy during the time of Dante and his Beatrice. The stage settings too will be colorful and beautiful with special scenic lighting effects.

The choir comes to the United States with the unqualified approbation of the Hierarchy, Frank W. Healy having secured the endorsement of many of the leading churchmen of Italy.

C. H. A.

### August Eisert a Talented Composer

ROME, ITALY.—August Eisert, young American composer from Washington, Pa., whose lovely songs were heard in the private music hall of Mme. Lucey de Rochefort, before a large and discriminating audience of critics and musicians, is indeed a sure promise. His future looks bright for he



AUGUST EISERT

is really gifted. His four songs—*Catherine*, *One Romantic Night*, *On the Top of the Hill*, and *Wondrous Flowers of Italy*—are perfectly charming, full of inspiration, flowing melody, poetry and love. Especially beautiful is *One Romantic Night*, and sprightly the *On the Top of the Hill*. These songs have also an essential quality of being well written for the voice.

Mr. Eisert is also the author of the words, which are pervaded with a sense of poetry and charm quite personal. Not alone is he a gifted composer, but a poet as well.

Mme. Lucey de Rochefort, the sympathetic hostess, after having sung songs by Reynaldo Hahn, Gluck, Strauss, Gretchaninoff, Gasco and Durante in good style, as a second part of the program sang Mr. Eisert's group of songs with a lovely ringing soprano, under perfect control. Her phrasing was artistic. Indeed her interpretation was all that Mr. Eisert could have desired, he accompanying her brilliantly on the piano. Both composer and singer were enthusiastically applauded and complimented.

These songs, because of their effectiveness, ought to become popular in a short time.

D. P.

### Musikblätter des Anbruch Interesting

The latest issue of *Musikblätter des Anbruch*, official organ of the European modernists, contains the usual wealth of interesting articles regarding all sorts of things directly and indirectly connected with modernism. Those who read German will find this a highly interesting magazine, provided, of course, they are in touch with the modern movement and are really interested in it. It may be remarked in passing how truly amazing it is that so few musicians are up-to-date or in any way interested in any music of any sort unless they can make use of it. Considering the enormous musical population of New York, for instance, the small audiences that attend concerts of modern music, unless some work of a sensational nature is given, certainly do not speak well for the musician's love for general culture.

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## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The closing concert of the season by the Philharmonic Orchestra was given at the Philharmonic Auditorium before a large and enthusiastic audience. Emil Oberhoffer must have been convinced of his popularity with Los Angeles' audiences when he was recalled again and again by cheers and calls at the close of the concert. The program was of a popular nature, opening with Thomas' Mignon Overture, and continuing with the Intermezzo from Delibes' Nalia, the Liszt Preludes, and the beautiful Tschaikowsky fourth symphony. The hopes of many of Los Angeles' music lovers were dashed when Mr. Oberhoffer announced at the Philharmonic luncheon that he would not be available as conductor for next season.

The Persinger Quartet played its last concert at the Beaux Arts Auditorium to a large and highly appreciative audience. The program opened with the Dohnanyi Quartet in D flat major, which, although modern in construction, had charm and interest, which the wonderful ensemble work of the quartet developed to the utmost. Three rather light numbers followed—Kreisler's Romance, which has not much to say; Dvorak's Lento, which was of too great length for its depth, but beautifully executed, and Haydn's Vivace, by far the most worthy and interesting of the group. The Ravel quartet in F major was a request number and glittered with technical difficulties. Another Kreisler number and Greig's Spring were given as encores. According to manager George MacClellan, the quartet's next season begins in October and concerts will be given once a month for six months.

The Los Angeles Trio played the last of its season's programs to a capacity audience in the Beaux Arts Auditorium. Beethoven, Brahms, and Tschaikowsky furnished the numbers on an extremely taxing program. A triumph of unusual proportions was the reward of this trio which is constantly increasing its prestige.

Ethel Graham Lynde gave an interpretation of Puccini's posthumous opera Turandot (one of the operas to be produced by the Civic Opera Company next season), at the Biltmore Music Room under the management of George Leslie Smith and Merle Armitage. May MacDonald Hope presided at the piano effectively. Mrs. Lynde is an artist to her finger-tips, giving not only a wonderful dramatic and musical conception of Puccini's masterpiece, but also enlightening side comments in flawless diction. This was the first of a series of lecture recitals offered under the auspices of the California Grand Opera Association.

Turandot had another presentation at the Lecture Hall of the Public Library by the well known musical lecturer, Margaret Goetz, and Alice Harrison, pianist. This was reviewed with stereopticon pictures and piano music. It was given on the free course which the artists of Los Angeles have been presenting at the Library Lecture Room this season.

The Junior Orchestra, composed of 234 players picked from the school orchestras of the city and conducted by Jennie Jones, supervisor of orchestral music in the elementary schools, gave its annual concert at the Philharmonic Auditorium before a packed house. Miss Jones conducted the first number, after which each of the orchestra leaders of the different schools conducted one number. Arthur Clayton, baritone, with Marguerite Bitter accompanying, was excellent in his solos. This annual concert by the Los Angeles school children is one of the most interesting events of the musical season. B. L. H.

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Helen Schneider, artist pupil of Hugo Mansfeldt, was heard in a piano recital in the Hotel Fairmont ballroom.

Domenico Brescia, California composer, was the recipient of an invitation from Mrs. Elizabeth Shurtliff Coolidge, noted for her sponsoring of the Pittsfield Music Festivals, to be present at the three-day chamber music festival which took place this year in the new Los Angeles Public Library Auditorium during the latter part of April. Requested by Mrs. Coolidge, the Philharmonic Chamber Music Society of Los Angeles presented Mr. Brescia's Dithyrambic Suite, which was performed for the first time by the Barrere Ensemble in 1921 at the Berkshire Festival. This composition was one that received the highest praise from the late Henry Edward Krehbiel of the New York Tribune, who was reputed to be one of the most learned men and well-informed music critics that ever served on a New York journal. His opinions were respected and valued by both the public and profession. His stamp of approval upon Mr. Brescia's score emphasizes its merit as well as its importance to chamber music literature.

Irene Howland Nicoll, contralto, who appeared during this past week as soloist with the Loring Club, will appear in recitals in various California cities during the summer months. Mrs. Nicoll, a pupil of Frank La Forge of New York, is considered by authorities to be an artist of the highest attainments. Her remarkable voice and musical discretion has won for her the unstinted praise of critics in New York and the New England States where she is well known as a recitalist and oratorio soloist.

The San Francisco Conservatory of Music, Ernest Bloch,

artistic director, announces a six weeks' summer course in singing beginning May 30 and ending July 9, given by Giulio Silva.

Constance Reed, contralto, and pupil of Rena Lazelle, is finding numerous opportunities for the disclosure of her artistic gifts. She has recently entered the second quartet of the Calvary Presbyterian Church and is a member of the choir of Temple Beth-Israel. She is also a member of the Gray Quartet and has been frequently heard over the radio. Miss Reed has been a member of the opera class of Andre Ferrier this season and created quite an impression during a recent performance of *The Chimes of Normandie*.

Alice Metcalf announces that the annual master class of Marguerite Melville Liszniewska, American pianist, will open here on June 20 and end July 22. Mme. Liszniewska will then conduct a similar class in Hollywood, Cal., for a period of five weeks. This will be Mme. Liszniewska's third consecutive summer season in California.

When the S. S. Sonoma arrived here from Honolulu recently, it brought as one of its passengers the Metropolitan contralto, Margaret Matzenauer, and her young daughter, Adrienne. Mme. Matzenauer, who had been giving a series of recitals in the Hawaiian Islands was en route to Portland, Ore., and the Northwest where she is now filling a number of concert dates. During the several hours which the diva spent here she was entertained by friends. C. H. A.

## SEATTLE, WASH.

SEATTLE, WASH.—The successful season of the new Seattle Symphony Orchestra, under the direction of Karl Krueger, has been brought to a close. That the Musicians' Association achieved an historical event in music history by sponsoring the orchestra is one of the great topics of conversation in Seattle. The final performance of the orchestra



## JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).  
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

tra brought forth such earnest and sincere response from the public that there is no remaining shadow of doubt but that Seattle's Symphony Orchestra is here to stay. Conductor Krueger was presented with a silver loving cup by the members of his orchestra, and public pledges of the continuance of the orchestra were read. The program of the evening included Tschaikowsky's fifth symphony and selections from Beethoven, Mendelssohn, Berlioz, and closed with the Tannhäuser overture.

The dates for the four performances of Aida, being sponsored by the Musicians' Association, have been definitely set for August 9, 10, 11 and 12. Karl Krueger will conduct the orchestra for the opera, and Jacques Jou-Jerville will have charge of the chorus and stage directing. A number of soloists from the Metropolitan Opera have been engaged for the performances which will be given in the big open air stadium of the University of Washington.

The Seattle Orpheon Society, Seattle's leading women's choral society, gave its final concert of the season at Plymouth Church, presenting a program of exceeding worth. One was particularly impressed with the delightful nuance which conductor Fairbourne drew from his organization. The assisting artist of the evening was Berthe Poney Dow, pianist of the Cornish School, who contributed two excellent piano groups, while from the club membership, Ruby Ohman, Siri Engmann and Caroline Kidd took solo parts. Ruth Wohlgamuth provided the accompaniments.

Francis J. Armstrong, one of Seattle's prominent violinists, was heard in an interesting program at the Century Club Auditorium. This was Mr. Armstrong's first Seattle concert since returning from Europe and he repeated one of the successful programs which he gave there. The two principal offerings were the Nardini E minor concerto and the Bruch D minor, both of which he played with delightful artistry and technical proficiency. The program was concluded with a group of shorter modern numbers which were warmly received. Arville Belstad provided the accompaniments.

The Philomel Club, a women's choral club of the Uni-

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versity district, offered a splendid program, having for the assisting artist Harold Procter, tenor of Los Angeles. The Philomel Club is directed by R. H. Kendrick, and Don Burdick is club accompanist.

Pupils of Clifford W. Kantner, Seattle voice teacher, have been heard in two recitals recently at the Wilsonian. Mr. Kantner's students always display excellent training. Those participating were Gladys Moughin, Dolores Tinkcom, Florence McGinnis, Ellen Reep, Esther Wohlgamuth, Gladys Larson, Esther Meline, Lewis Abraham and John W. Kantner.

The Ladies' Musical Club String Quartet presented a series of quartet numbers. Beethoven, Schubert and McEwen were the composers represented.

Announcement has been made by Howe College that Dr. George Dwyer, first assistant to Arthur Hubbard, who taught summer classes at the Cornish School last summer, has been engaged to conduct an eight weeks' class during July and August.

Zay Rector Bevitt, author and originator of Piano Playing by Harmony Diagrams, has been giving a daily course of instruction to interested teachers of the city. This is the second course of this kind which Mrs. Bevitt has given during the past year, and speaks well for the success which she is attaining in her work.

Lazar S. Samoiloff, noted vocal pedagogue, will conduct summer master classes in Seattle this year at the Women's Century Club. Andrew Kostelanetz will act as Mr. Samoiloff's assistant during his session here.

Louise Van Ogle presented Mrs. Charles Kirk Phillips in piano recital, assisted by Mrs. H. B. Perry, soprano. Both artists were accorded a splendid reception for their musically performances.

Much interest has been centered in the violin playing of Emily Bentley Dow, who won both the state and the Pacific Coast violin contest, conducted under the auspices of the N. F. M. C. In Chicago Miss Dow also won the National Contest and is at present in New York doing some special study and concertizing. Miss Dow is a product of the Davenport-Engberg School of this city, and a special protegee of Mme. Engberg.

The University of Washington Music Department presented Clarice Loken, soprano, pupil of Edna Mabon, in recital May 2, assisted by Hine Brown, violinist, pupil of Moritz Rosen. J. H.

## SHOULD I CHANGE TEACHERS?

(Continued from page 6)

teachers than there are goods ones, so it is undeniable that the oftener a pupil changes the greater are his chances of picking up wrong principles.

When a pupil, a young child, tells his parents that he does not like his teacher and gives that as an excuse for unsatisfactory progress, the parents are in a rather hard position. They may know the teacher's personality but be unable to judge him musically; or that situation may be reversed. Unless they know both sides of him, there is some danger that their course may be unjust.

Speaking directly to parents, my advice is against hasty decisions. A child, particularly if his interest in music is none too deep, is apt to be easily prejudiced. In some cases, a child deliberately looks for excuses, and to discharge the teacher merely because of the youngster's unjust reports not only cheats your child of an opportunity, but does that teacher a serious injustice.

Look into the situation for yourself, and find out what others think of that instructor. The "jumping around" habit must not be encouraged. Many children who are destined to love music later dislike it at first, and you must not be too much influenced by their lamentations during the introductory months. If the pupil is stubbornly determined not to take lessons, he will try the same course with the second teacher you select, and will keep it up. Make sure that the fault is in the teacher before you humor the child in what may be an unreasoning prejudice or childish caprice.

My contention is that the purpose in studying music is, primarily, the learning of music. You do not want any clever teacher to take your money and hold the child by winning him personally while no real instruction is being imparted; and you don't want to break relations with a really competent, conscientious instructor just because he insists on business, or has some little eccentricity or mannerism which your child dislikes. Be fair to both sides; but remember the fundamental purpose in the study and do not waste time in changing teachers unless there is a real reason.

## Artist from Wessell Studios Highly Praised

That artists trained by Florence Wessell, who maintains studios in Chickering Hall, fulfill every expectation as to diction and voice placement as well as interpretation, was again demonstrated by Emily Roosevelt, soprano, who sang the part of Micaela in Carmen with the Norwalk People's Chorus on May 24. Miss Roosevelt proved that whether English is a singable and understandable language depends upon the singer. It was a joy to listen to an aria no word of which was lost or blurred. Not only was diction perfect but each tone pure and true. Miss Roosevelt has studied and coached exclusively with Mrs. Wessell and is now well known as a concert and oratorio singer.

## SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—The Chicago Operatic Trio (Myrna Sharlow, soprano; Forrest Lamont, tenor, and Joseph Royer, baritone, with Hubert Carlin at the piano), was the closing attraction for this season of the San Antonio All-Star Artist Series, of which Nat M. Washer is president, Morris Stern, vice-president; Edith M. Resch, secretary, treasurer and manager, and A. M. Oberfelder, booking manager. The program consisted of solos, duets and trios from *La Forza del Destino*, *Madame Butterfly*, *Attila*, *Don Giovanni*, *Andrea Chenier*, *Faust* and *Il Barbier di Siviglia*. After each of the solo and ensemble numbers several recalls and encores were necessary. Miss Sharlow's quality is rich, warm and velvety, and Mr. Lamont's is beautifully resonant and vibrant, with splendid high tones. He was pleasantly remembered from a former visit. Mr. Royer's voice is appealing, rich and vibrant. The blending of the voices in the ensemble numbers was beautiful. Mr. Carlin, at the piano, gave fine support at all times.

Tito Schipa, during his short stay in San Antonio, offered a delightful short program for the soldiers at the Base Hospital, ably assisted by José Echaniz at the piano, who also contributed three solos. Continued applause followed each number by these splendid musicians as Mr. Schipa and Mr. Echaniz are prime favorites in San Antonio. Each season, during their visit of a week, many social affairs are given in their honor.

Hugh McAmis, San Antonio's splendid municipal organist, played his fiftieth recital before a large audience. The program included Prelude on the Plain Song, *Pange Lingua* (Bairstow); *Andante Religioso*, from the Fourth Sonata (Mendelssohn); *Pastorale* (Harris); *Chant for Dead Heroes* (Gaul); *Phantom Waltz* (Arensky); *Liebeslied* (Kreisler); and *Finale* from the First Symphony (Vieone). It is estimated that over 150,000 people attended the recitals. Mr. McAmis has also played for several conventions and meetings, giving the many visitors an opportunity to hear the magnificent instrument.

S. W.

## Pelosi a Successful Opera Impresario

Francesco Pelosi, general manager of the Pennsylvania Grand Opera Company, began his business career as a druggist and optometrist. Although born in Italy and coming to this country when twelve years of age, Mr. Pelosi has become Americanized and belongs to many civic organizations and the American Legion. As a citizen of Philadelphia, he has taken great pride in assisting in the promotion of art, literature and music in that city.

Upon being asked what induced him to go into the grand opera field, Mr. Pelosi stated that "One day I was perusing the Opera Book of the Victor Talking Machine Company and was very much surprised to read that Philadelphia was one of the great American cities which did not support a real opera company. Realizing that the fame of the Philadelphia Orchestra had spread all over the world and that my own city was recognized as one of the great music centers of America, the idea came to me of forming a pro-



Photo by Studio Roma

FRANCESCO PELOSI

fessional grand opera company which would carry the name of Philadelphia into the opera field not only in America but also abroad.

"I was able to secure the financial aid of my brother," continued Mr. Pelosi, "and within six months after the idea came to me an opera company had been formed, and on January 10, 1925, it gave its first performance at the Metropolitan Opera House in Philadelphia. According to local music critics it was a great artistic success, but from the viewpoint of the new company, a financial disaster."

However, nothing daunted, Mr. Pelosi went ahead with his plans, and within two months he presented another opera at the Academy of Music which proved a financial as well as artistic success. Four months later he gave *Aida* in the National Ball Park, with a cast of almost one thousand people. The company gave thirty performances during the following season, with prominent artists singing the leading roles. In addition to giving performances in Philadelphia, the company, which hitherto has been known as the Philadelphia La Scala Grand Opera Company, this year has appeared on tour with success, thus proving that Mr. Pelosi's dream for his opera company is rapidly materializing.

## Managers in Bankruptcy

A petition in bankruptcy was recently filed in New York City by the former concert managers, Bloch & Endicott.

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GLADYS MARSHALIS GLENN, 1217 Bowle Street, Biving Place, Amarillo, Texas; June 10, Amarillo; July 16, Albuquerque, N. M.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; June 10, Amarillo; July 16, Albuquerque, N. M.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.

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## ARTISTS EVERYWHERE

**Lucille Banner**, young soprano from the Adelaide Gescheidt studios, sang with marked success at the Roosevelt Hotel on April 13, at the tenth anniversary of The Thirteen Club. Miss Banner sang the Cavatina from The Barber of Seville and When I Was Seventeen (Kramer); she was enthusiastically received by her audience. Her voice has remarkable color and quality, is flexible and true, with wide range, expressed with ease and beauty of nuances.

**May Barron** was one of the soloists at the Spartanburg Festival, and that she created her usual excellent impression is evident from the following excerpt from the Spartanburg Herald: "Her high notes were rounded, pure, glowing, and her lower measures clear and dulcet. Her artistry was shown throughout the program selection and her graciousness was an additional pleasant thing." In commenting on this same appearance the critic of the Spartanburg Journal stated that "Her voice has wonderful power in operatic selections and in the lighter numbers. Her personality and artistic sense make her work particularly pleasing." Another May engagement for Miss Barron was in Hartford, Conn., in a performance of Hora Novissima with the Hartford Oratorio Society, at which time the Hartford Times declared that "Miss Barron gave her aria People Victorious in such capable fashion as to win her many friends and she received deserving applause at the conclusion."

**Gita Erstinn** was soloist for the Poughkeepsie Symphony Society, April 26, and made a tremendous hit, for, according to the Evening Star, she "was a surprise in superlative terms . . . Her voice is flawless and beautiful, flexible and expressive and her personality is entirely gratifying . . . She is unrestrained and poised, a perfect interpreter, with creative freedom, and her notes are a delight . . . She sang many encores."

**Harold Gleason**'s recent organ recitals included one in Toronto, for the Canadian College of Organists, one in Baltimore for the American Guild of Organists, and one at Wellesley College.

**Marie Houston**, assisted by Margaret Zernier, gave a program recently for the Winsted, Conn., Woman's Club, and in commenting on her art the Winsted Evening Citizen

declared that "Miss Houston, possessor of a rich soprano voice, well modulated and with an exceedingly wide range, enraptured all by her ability, charm and striking personality. The numbers presented consisted of the more popular compositions of various countries, including Italy, Spain, Scotland and American Indian songs, and on each occasion the artists appeared in costumes, striking in their beauty and exquisite in design." Both Miss Houston and Miss Zernier study at the La Forge-Berumen Studios in New York.

**Arthur Kraft**, tenor, includes among his artist pupils Fred Gummick, who was one of the soloists at the spring music festival of the public schools of Union County, N. J. Mr. Gummick was so well received that it was necessary for him to give several encores.

**Lea Luboshutz**, Russian violinist, who will teach at the Curtis Institute of Music in Philadelphia next season, has many orchestral engagements already booked for 1927-28, in addition to recitals and joint programs which she will give with Josef Hofmann, as heard at Carnegie Hall, New York, this season. Mme. Luboshutz has four engagements with the Philadelphia Orchestra in Philadelphia on March 23 and 24 of next year, March 27, in Washington and March 28 in Baltimore. She has been reengaged for two appearances with the Cincinnati Orchestra on December 16 and 17.

**Barbara Lull** recently appeared in successful concerts in Houston and Beaumont, Texas, the press declaring her one of the finest among American violinists, comparing her with Maude Powell and considering her Miss Powell's logical successor. Miss Lull will leave for Europe early in June and return in the fall, after appearing in concert in several European cities. In October she will start her American concert tour, which is being booked by her manager, Annie Friedberg.

**Francis Macmillen** has been chosen by The Women's Music Club of Columbus, Ohio, to appear under its auspices on January 27 next. Engagements already announced for the violinist include a recital in Chicago in the early fall and two appearances with the Cincinnati Symphony Orchestra in Cincinnati, Ohio, November 11 and 12.

**Walter Obert** presented a number of his artist pupils in recital in Cleveland, Ohio, this month, and the unusual interest which was manifested undoubtedly was due in part to the fact that this was the first recital arranged by Mr. Obert for his pupils since his return from European suc-

cesses last spring. A large audience listened with evident enjoyment to each of the offerings.

**Harold Samuel** will play next year with the Cleveland Minneapolis and New Haven Symphony Orchestras. He has also been booked for two Bach recitals in Buffalo, N. Y., and at the Sweet Briar College, Sweet Briar, Va., and the Randolph Macon College, Lynchburg, Va. He will pass the latter part of the summer in this country, arriving here in August.

**Henry F. Seibert**, organist and choir master, gave a special Service of Music at Holy Trinity Lutheran Church, New York, May 15; his solo quartet consists of Olive Marshall, soprano; Viola Silva, contralto; Herman Horn, tenor, and Donald Pirnie, bass.

**Marion Telva** will appear again next season as soloist with the Society of the Friends of Music in New York City, singing a total of five performances, thereby equaling the number of appearances she has made with the Society during the past season. The dates on which the contralto will sing under these auspices will be October 30, November 20, December 18, February 19 and March 4.

**Edna Thomas** was one of the headliners at the Palace Theater recently appearing in Negro spirituals and plantation melodies, and this charming artist well deserved the spontaneous applause received at every performance.

**Willem Van Hoogstraten**, who will shortly return from Germany for the summer Stadium concerts which he will conduct in New York, has whiled away some of his holiday time in Berlin, where he enjoyed listening to a concert by his wife, Elly Ney. Mme. Ney presented to Berlin, for the first time, the new Toch concerto, which she "discovered" a year ago in Austria. "The concerto was a tremendous success," cables Mr. Van Hoogstraten, "and the soloist was compelled, after ten recalls, to play several encores." Mme. Ney will play the Toch concerto in America next year.

**Jeannette Vreeland** has been engaged to sing two performances of the Ninth Symphony in Pittsburgh, Pa., on February 10 and 11 under the auspices of the Mendelssohn Choir of Pittsburgh. On November 15 the soprano will also appear with the Mendelssohn Choir, the works to be sung being the Mozart Requiem and Dvorak's Stabat Mater.

## Carnevali Leaves for Europe

Vito Carnevali has sailed for Italy after completing a successful year of teaching in New York and an extensive tour with Beniamino Gigli. Mr. Carnevali's ability as a coach and pianist has proved invaluable to many noted



Photo by Campbell, New York  
VITO CARNEVALI

artists. He is likewise well known as composer of both chamber and sacred music. Among his compositions is Missa Rosa Mystica, which was sung at the Eucharistic Congress in Chicago last year by 18,000 nuns.

After a short vacation Mr. Carnevali will resume his teaching and coaching at the Sumer Master School at Tivoli, Italy, where he is director of the vocal department and where he will also have a special class for opera coaching. The school is at the famous Villa D'Este about eighteen miles from Rome. It is noted both for its architecture and its landscaping. For centuries the Villa D'Este was the home of one of the most powerful families of Italy. Mr. Carnevali will reopen his studios in New York on October 1.

## Hart House String Quartet to Have Cooperation

Preliminary announcement has been issued by the Hart House String Quartet that for its series of concerts next season the organization will have the cooperation of the Flonzaley Quartet. Plans are also under way for the presentation of a special concert to be given by the "Deans of Chamber Music," the Rosé Quartet of Vienna.

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## BUFFALO, N. Y.

BUFFALO, N. Y.—The Cleveland Orchestra with its masterful conductor, Nikolai Sokoloff, paid Buffalo one of its too infrequent visits, giving a notable concert in Elmwood Music Hall. It was the last of the orchestral series under the local management of the Buffalo Musical Foundation, Inc., Marion De Forest, manager and a concert which for beauty of program and interpretation has been unsurpassed this season. The Wagnerian portion of the program had as assisting artist Elsa Alsen, whose dramatic ability and fine interpretations gave unalloyed pleasure. Soloist, conductor and orchestra shared in the ovation accorded them. The attractions announced for next season by the Musical Foundation are six concerts by the Boston, Detroit, Cincinnati and Cleveland orchestras; six historical chamber music recitals by the London String Quartet; two Bach recitals by Harold Samuel, and Giannini for Thanksgiving night.

The Harvard Glee Club attracted an audience of friends at its concert in the Hotel Statler ballroom under the leadership of Dr. Archibald I. Davison. The club gave a good account of itself, singing a varied program of worthwhile compositions with excellent effect. Soloists and accompanists shared in the applause at the conclusion of the program.

The last two of the series of chamber music concerts presented by the Buffalo Symphony Society in the Hotel Statler ballroom brought the series to a brilliant close. The New York String Quartet gave an interesting and enjoyable program, the Ravel quartet in F major proving its mettle and making a distinctly favorable impression. It graciously granted encores after each of the three quartets. The Lenox String Quartet, with Harry Cumpson, pianist, gave the final program. Mr. Cumpson is a former Buffalonian. The Mozart quartet in G minor for piano and strings and the Franck quintet greatly delighted his audience, its enthusiastic approval bringing the players back repeatedly to bow their acknowledgments. Dr. Lesser Kauffman outlined the plans for next season's concerts sponsored by the Buffalo Society and announced the engagement of the Flonzaley Quartet, Elshuco Trio, the Stringwood Ensemble, Musical Arts Quartet of New York and the Pro-Arte Quartet of Brussels, with a possibility of the English Singers being added. This makes a very notable list of outstanding organizations.

Supremely interesting was the organ recital given by Firmin Swinnin on the beautiful concert organ in the Larkin Administration Building, through the invitation of John D. Larkin, Jr. The entire program was played without score, with excellence of technic and artistry of interpretation that called forth demonstrations of approval from the large audience of musicians present and the vast number of employees filling the galleries. A reproducing piano electrically connected was used in combination with one of the organ numbers. Luncheon was served to the guests following the recital.

The last Orebephus concert of the season was given in Elmwood Music Hall, and as always, the high standard of their choral singing under Victor Schwarz's direction was maintained. The chorus had the valued assistance of William Gomph, organist, Mary Reynolds, accompanist, and a string orchestra for the chorus. May Barron, operatic contralto, charmed with her opulent voice of beautiful quality and her charming stage presence. She was warmly applauded and granted the many encores demanded. The usual ball followed the concert. L. H. M.

## Madrigal Club Annual Luncheon and Musica

Undoubtedly the most successful annual luncheon of the New York Madrigal Club, Marguerite Potter, founder and president, was that of May 21, Hotel McAlpin, New York, when one hundred members and friends were at the tastefully decorated tables. The splendid voice and ardent temperament of Julie De Haan (Liebling pupil) was greatly admired in the Herodiade aria, with her teacher's able piano accompaniment. Lucille Winston (Massell pupil) displayed sweet tones and distinct enunciation, receiving prolonged applause. Katherine Tift-Jones, reciter from the South, gave Road Sonnets and Mammy Stories, and was popular. Alfred Saxe sang modern love songs with manly expressive baritone voice, and Esther Dickie played accompaniments. Following the musica, Mazie Brooker was presented with a gift as the most active member. Joseph Regneas, chief speaker of the day, drew an example from aviator Lindbergh's self-reliance as necessary for the amateur musician. He mentioned automobiles, radio, etc., in applying modern ideas, and dwelt to good effect on his idea, expatiated by him at Town Hall Club, of oratorio societies throughout the country. Fay Foster, whose composition-program was given for the club, was re-introduced, and Florence Foster Jenkins gave a brief but live talk. Mr. Riesberg read what he called a "Pome," relating to bobbed hair, the same being a parody on Invictus. Other honor guests introduced were Beulah Crofoot, James Massell, and Mrs. Massell, Estelle Liebling, May Stone, Marie Miller, and Edwin Hughes.

## Stadium Concerts Begin July 6

Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts, announces that the Philharmonic Orchestra has been reengaged for the eight weeks of concerts to be given at the Lewisohn Stadium this summer, beginning on Wednesday evening, July 6. Stadium patrons will see only two new faces at first desks this summer—those of Alexander Koszegi, principal second violin, and of Saul Goodman, tympanist, both of whom joined the Philharmonic last October. Scipione Guidi, concertmaster, who was on vacation last summer, returns to his accustomed post this season, and Hans Lange will be assistant conductor and assistant concertmaster.

Other principals in the orchestra include J. J. Kovarik, who will be first viola this summer; Cornelius Van Vliet, cello; Anselme Fortier, bass; John Amans and R. Meredith Willson, flutes; Bruno Labate, oboe; Simeon Bellison, clarinet; Benjamin Kohon, bassoon; Bruno Jaencke, horn; Harry Glantz, trumpet; Mario Falcone, trombone; and Fred Geib, tuba. Maurice Van Praag is manager of the orchestra personnel, and "Jimmy" Carroll resumes his duties as baggage master. E. F. Greinert will be the librarian.

One musician who will be missed is Ludwig E. Manoly, who recently was retired on a pension after fifty years of service with the Philharmonic Orchestra. Mr. Manoly is now taking a vacation in Europe.

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## ACROSS THE COUNTRY

Belton, Tex.—Four hundred and ten delegates, representing forty high schools, met at Baylor College recently for the sixth annual Texas Interscholastic Music Meet. Schools in Fallett, McGregor, Ogleby, San Antonio, Alvin, Tyler, Olney, Graham, Beaumont, Walnut Springs, Kirbyville, Bronte, Temple, Marble Falls, Holland, Thorndale, Hutto, Pflugerville, Lorena, Waco, Eddy, Weatherford, Oneaville, Reagan, Weeks, Elgin, Lampasas, Mexia, Mart, Pineland, Belton, Wichita Falls, Caldwell, Bryan, Dallas, Nixon, and Cisco were represented. Of the schools participating, Main Avenue High School, San Antonio, was the high point winner of the meet, having won first place in the Class A trio contest, first in the voice contest, and third in the violin contest. Martha Fischer, San Antonio, won first place in voice; Jean Morse, Waco, won second place; and Eloise Rush, Beaumont, won third. Miss Fischer was awarded a scholarship in the Baylor College Conservatory of Fine Arts for a year's study under Arthur Faguy-Cote, head of the department of voice. In the violin contest, Gilbert Fierros, Brackenridge High School, San Antonio, won first place; Mary Marrs, Marble Falls, second; and James Lewis, Main Avenue High School, San Antonio, third. The winner of first place in the contest was awarded a scholarship for one year under Kenneth Wood, head of the department of violin in the Baylor College Conservatory of Fine Arts. Dorothy Carr Temple, won first place in the piano contest; Elizabeth Leonard, Bronte, second, and Frances Straw, Waco Methodist Home, third. Miss Carr was awarded a year's scholarship at Baylor College Conservatory under Walter Gilewicz, head of the Conservatory of Fine Arts. Miss Leonard was awarded a year's scholarship, instructor to be chosen when she comes to Baylor. Main Avenue High School, San Antonio, was awarded a loving cup for having made first place in the Class A trio contest. Belton High School won the loving cup offered for first place in the Class B trio contest. Waco Methodist Home won the loving cup offered for first place in the sight singing contest. This is the second year that Waco has won in this contest. The San Antonio orchestra and the Waco Glee Club took first places in these contests were awarded loving cups. B.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Erie, Pa.—The last of a series of student musicales was given at the Abbott studio with pupils from the classes of Thelka Baur-Abbott and Mabel Morgan Burnham appearing on the programs.

Charlotte Withrow, soprano, a pupil of Mrs. Charles McKean gave an interesting song recital recently.

Senior students of the Erie Conservatory of Music, from the classes of Peter Le Sueur, Clara Babcock-Ricart, and Josef Nieke took part in a recital.

Piano pupils of Theodate Stahl appeared in a varied program at the Business Women's club.

John Stanley Lansing has been engaged to take charge of the music at East High School. Mr. Lansing is a graduate of the Ithaca Conservatory of Music. G. S.

Fort Pierce, Fla.—For the fourth consecutive year the Fort Pierce Music Club supervised the city-wide observation of National Music Week. By direction of the City Commission the Mayor issued a proclamation declaring Music Week and calling upon the people to loyally support the club's efforts by devoting themselves to music for one week. Packed houses greeted every one of the various programs of the festival.

Participation was not confined to this city, but programs were given in White City, San Lucie Plaza and other nearby towns. Seven programs were given, one of them lapsing over till Sunday evening, May 8, when Gaul's Holy City was sung in the Presbyterian Church under the direction of Mrs. H. Lionel Meredith.

Owing to recent additions to our farming population, one program in charge of J. M. Cunningham was made up of the music of all nations, mostly the folk songs of America, Russia, Scotland, Germany, Ireland, France, Spain, Sweden, Denmark, and the Balkan States. There were some selections including a Chinese fiddle solo by Wo Lin-Yen.

The Music Club gave its open meeting with the program in charge of the Club's president, Mrs. Edgar Lewis. J. M. C.

Green Bay, Wis.—The Civic Music Association in Green Bay was a huge success this year, three splendid numbers being given on the course. Edith Mason, Chicago Opera prima donna, gave a song recital in which she charmed her audience with her gracious personality and lovely voice. The little Symphony Orchestra of Chicago, George Dasch conductor, was heard as the second of the series and was one of the outstanding successes of the course. While this organization consists of only twenty-five members their artistry and ensemble is most excellent. There were two assisting soloists who acquitted themselves splendidly—Helen Freund, soprano, and Theodore Du Moulin, cellist. Of special interest to Green Bay people is the fact that Walter Larsen, violinist, of the Larsen Conservatory, is a member of this organization. The final number was presented by Jose Echaniz, pianist, and Jacques Gordon, violinist, in a joint recital. Nothing but praise can be given these sterling artists, each scoring a great individual success.

The Friday Musical Club consisting of thirty singers, gave the Garden of Flowers (Danza.) Mrs. E. E. Pritchard directed and Mrs. J. C. MacCauley played the piano accompaniments. M. L. N. L.

Hendersonville, N. C.—Sarah B. Heyward, soprano, pupil of Helen B. Fill, gave her certificate recital in Fassifern School. She was assisted by Carolyn Block, pianist, and Louis Taber, accompanist, pupils of Harriet May Crenshaw. The young girls show talent and good training.

To celebrate Music Week an interesting program was given in the High School Auditorium, the Junior High School and Senior High School glee clubs participating. The accompanists for the glee clubs and choruses were Elizabeth Mauney, Almira Russ, and Margaret Player.

H. M. C.

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## Books

(E. P. Dutton &amp; Company, New York)

Canadian Folk Songs (Old and New), selected and translated by J. Murray Gibbon; harmonizations by Geoffrey O'Hara and Oscar O'Brien.—Mr. O'Hara, who did some of the harmonizations in this book, is too well known to need any introduction to the American public. He and the other editors have done their work exceedingly well and have added to the beauty of these songs without lessening their characteristic quaintness. The words are in French and English. This is an interesting addition to the literature of folk songs and is commended to singers.

## Dances and Readings

(Clayton F. Summy, Chicago)

Russian Peasant Dances, compiled by Edna Baum.—These dances have been arranged to authentic Russian folk tunes and are for grade schools and playground use. Technically they consist of the simple characteristic steps of the Russian folk dance and portray the peasant's enjoyment of his natural surroundings and his imitations of them in the movement of the dance. Each skit is accompanied with complete dance instructions even to the extent of the time each figure should take.

Spring's A-Comin', words by W. C. Ivins, music by Phyllis Fergus; the Old Love Letter, words by Grace Noll Crowell, music by Addie A. Wilson.—Two readings of value. The first is a humorous little sketch supposedly of a youngster, full of the love of spring and flowers; the second depicts the memories of an old lady.

## Vocal

(White Smith, New York)

When I Survey the Wondrous Cross and My God My Father, by J. W. Thompson; Forever Satisfied, by Alfred

## MUSICAL COURIER

Wooler.—These are hymn-anthems for mixed voices with solos for the different voices in each.

(Oliver Ditson Company, Boston)

A Hymn of the Last Supper, by Victoria Demarest.—The composer has written her own words for this attractive sacred song. It is a song of hope and optimism, very well constructed, offering good opportunity for fine use of the voice, and with an accompaniment better than the average accompaniment to such songs.

Awake! Arise! by Clara Edwards.—Clara Edwards has used words by Bernard Haig and made of them a vigorous and impressive Easter song. The rhythm throughout is strong and virile and there is a fine climax at the close.

## C. Versel Chamberlain Students' Recital

Continuing his Chickering Hall pupils' vocal recitals, on May 23 four of C. Versel Chamberlain's students especially shone. Ruth Roth sang an aria from *Il Trovatore* and Nevin's *Jesu Miserere* so well that she had to sing an encore. Viola Burke, too, got an encore after singing The Swallows and Boat Song, with a good high G, in a voice of much promise. Eem Bradley Bond sang *Depuis le Jour* with brilliant voice and good style, also the favorite church solo, *I Will Extol Thee*, with fluent technic, adding an encore. J. Arthur Flynn's true tenor voice will doubtless gain warmth and depth through further study; high B flats and C came good and true in the aria from *La Bohème*; he added *In Dreams* as encore. Each young singer appeared a second time on the program, which featured no less than seven songs by the American composers, Nevin, Ware, Schnecker, Sanderson, John Prindle Scott, Strickland and Rogers. The trio, La Sera, was prettily sung by Charlotte Carswell, Dorothy Allyn and Harriet Lewis; the duet *Rejoice in the Lord* (Schnecker), was sung with expression by Miss Lewis and Ferdinand Guss, as was also a duet from *Rebekah*, sung by Miss Bond and Mr. Flynn. Mesdames McPherson and Lewis, and Messrs. Flynn and Guss (quartet) sang *Pinsuti's Spring Song*, and the program closed with the chorus (all pupils of Mr. Chamberlain), contributing *Barcarolle* from *Tales of Hoffman*. Many flowers were given the young women singers, and expert accompaniments were played by Mr. Chamberlain.

The May 26 recital at Chickering Hall again found the place well filled, testifying to the universal interest of the Chamberlain pupils and their friends in these affairs. Charlotte Carswell, Dorothy Allyn and Harriet Lewis by request repeated the trio, La Sera, followed by Hazel Sharkey, who sang *Un Bel Di* so well that it took five ushers to deliver flowers. Esther Dovell sang the *Flower Song* (*Faust*) and *May Morning*, with good enunciation, adding an encore, and the octet which followed, *O'er the Downs So Free*, was informal but effective. Baritone John Gilmartin was a popular favorite, the applause of many hearers after *Even Bravest Hearts* (*Faust*) producing an encore, Little Mother O'Mine. Dorothy Allyn's excellent voice, heard in *Ritorna vincitor* (*Aida*), and Madrigal, showed her as an artistic

young singer with good range. J. Arthur Flynn and Ferdinand Guss sang the duet, *Crucifix*, Miss Allyn and Mr. Guss another duet, from *Cavalleria Rusticana*, and all the soloists were heard a second time in the latter part of the program. Mr. Chamberlain's accompaniments were sympathetic as ever.

Every seat was taken, with many standees, at the fifth and last of this year's series, Chickering Hall, June 2, and as usual every soloist was encored; Lillian Baldwin even had to give two extra songs. Some re-arrangement of the program ensued, in no way affecting the general excellence of the numbers as planned. Newell Jardine and Miss Baldwin were conspicuously successful in their solos, and Ferdinand Guss sang better on each appearance. Charlotte Carswell has a high and flexible voice, especially well displayed in *With Verdure Clad*, and, as at previous recitals, each soloist was heard in a second group of songs. Dorothy Allyn and Persis Smith sang the *Aida* and *Amneris* duet at the opening; Misses Carswell and Lewis sang the *Quis Est Homo* (*Stabat Mater*), these two also uniting with Dorothy Allyn in *Campana's Barcarolle*. Evelyn MacPherson, Harriet Lewis, J. Arthur Flynn and Ferdinand Guss repeated the *Rigoletto* quartet, sung by them at the opening (May 16) recital, and a final choral repetition of the *barcarolle* from *Tales of Hoffman* finished the very attractive and largely attended series of five recitals. Following the affair a crowd of congratulatory listeners waited on C. Versel Chamberlain, the teacher of all the singers, who also played the accompaniments in most musical fashion. Tenor singer himself, with a record of splendid public work, he has established himself as a leading voice instructor of the metropolis, in whose work many people are interested, as evinced in the overflowing audiences at all his affairs.

## Ida Gray Scott in Indianapolis

Ida Gray Scott, whose summer master classes begin in New York the end of June, and who is well remembered as solo soprano of Grace Church, New York, a generation ago, is at present in Indianapolis, visiting friends; she will attend the Biennial Council meeting of the Federation of Clubs in Grand Rapids before returning to New York. The News of Indianapolis, dated May 23, printed her picture and a sketch of her musical works; incidentally her book on voice culture will soon be out. A notice from far-off Honolulu reads as follows: "Mme. Scott was at her best in the dramatic aria from *Aida*; hers is a soprano of full rich quality, and her artistic temperament and rare dramatic power win for her an immediate place in the hearts of her audience."—(Commercial Advertiser, Honolulu.)

## Gladys Axman Sails

Gladys Axman left on the S. S. Duilio (Italian), June 4, bound for Greece, Constantinople, Continental music festivals, and general European sight-seeing; she will return the end of August, and rejoin the San Carlo Opera Company for the season 1927-1928.

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## GOTHAM GOSSIP

## MUSIC-EDUCATION STUDIOS RECITALS

Five programs, given at headquarters from May 19 to May 26, forming the annual Spring Festival of the Music-Education Studios (Misses Gibbons and Hopkins, directors), brought notably interesting items. That of May 19 had piano, violin, flute, vocal, orchestral and two piano numbers. May 21 (MacDowell Galleries) was marked by the presentation of a baton to Miss Hopkins by the boys' class, Joseph Collier making the presentation speech, and various vocal and instrumental numbers were heard. May 23, the small children gave a Music Hour, thirteen being associated in the program. Songs, marches and dances, an orchestra number, with piano solos played by Nancy Duke, Irene Bonner, Lawrence Smith and Isabelle Kareskin, all this was charming. The children wore bright national costumes, and some pronounced talents were discovered. May 25 there were further solo and ensemble numbers, with participants of various ages, and on May 26 youthful Doris Smith gave a combined piano and vocal program, of which more will be reported later. The Music-Education Studios is not a school for pianists only, but has the broad foundation of general musical education in view, interesting all children, of kindergarten age and upward.

## ROWLEY RECEPTION MUSICALE

Henry Rowley, baritone soloist of the Cathedral of St. John the Divine, gave a reception, with program, to his pupils at studio 515, Steinway Hall, May 25. About 100 people were present, and an enjoyable vocal evening was given by the pupils, during which Evelyn Smith, former accompanist for Mme. Sembach, played the Naila Waltz (Delibes-Dohnanyi), and Mr. Rowley sang the prologue from *Pagliacci* by request. The following pupils sang: E. C. Price, Jeanette Newherry, Thomas Best, Elsie Kemptton, Raymond A. McMurray, Evelyn Johnson, William Drakert, Marguerite LeRoy, Theodore K. Jones, Mary Miller, Mabel Lower and Malcolm Austin. Mr. Rowley will continue teaching until about August 1, and resume again September 15.

## ELIZABETH KELSO PATTERSON INVITATION RECITAL

May 23, invited guests heard six singers, pupils of Elizabeth Kelso Patterson, in a recital at her residence studio. Mary P. Fuchs is a young mezzo-soprano of merit, and received applause, which was similarly the case with Nelle Louise Watson, a soprano of promise. Eleanor Harrington sang modern songs with good voice and enunciation, and Estelle Leask's interpretative qualities shone in two Russian songs as well as songs by Horsman and Brahms; her comments preceding each song were informative. Florence Holland is an artistic young singer, as she demonstrated in songs by Handel, Rimsky-Korsakoff, Tchaikowsky and (Cencore) Rubinstein. Gwyneth Hughes' big and expressive voice was heard in an aria from *La Gioconda*, and in Welsh folk songs; her explanatory remarks made the latter especially enjoyable. She has just returned from the Eisteddfod in Utica, where she had a fine success. Accompanist Edward McArthur was heard in a dignified, brilliant solo performance of a work by Franck.

## HECKSCHER FOUNDATION SYMPHONY ORCHESTRA CONCERT

The third concert of the season by the Heckscher Symphony Orchestra, composed of youngsters under twenty,

## MUSICAL COURIER

June 9, 1927

conducted by Isidor Strassner, May 21, was heard by a fair-sized audience. Mr. Strassner has good material and evidently attends to thorough rehearsals, making possible the excellent performance of Beethoven's first symphony, Handel's Largo and a march by Ipolitow; these were well played and loudly applauded. Frances Louise Blaisdell played two short flute solos, and as they were very well done she received much applause. Abraham Milstone, cellist, offered with considerable finish Saint-Saëns' *The Swan* and Van Goens' scherzo. David Novick, violinist, played the A minor concerto (Viotti), showing well-advanced technic and good tone. Anna Strassner, graduate of the Institute of Musical Art, performed all the piano accompaniments with accuracy and good support, and Conductor Strassner was warmly complimented.

May 1 the orchestra gave great pleasure to a large audience in Morris High School.

## MYRTLE HOLMES PURDY SONG RECITAL

Caroline Lowe's artist-pupil, Myrtle Holmes Purdy, contralto, gave a recital at Chickering Hall, May 20, singing four groups of songs, in French, Italian and English. Rich and full tones were hers in *Life* (Curran). A Birthday was brilliantly sung. The False Prophet (Scott) was well done, and all with distinct enunciation, with a lullaby as encore. Her high A flat in a Gluck aria and her expression in this as well as in Massenet's *Elegie* were notable. Concluding songs were by Alexander MacFadyen, John Prindle Scott, Mrs. H. H. A. Beach and Robert Huntington Terry.

Louis Clayton Woodruff played correct, if unmotivational accompaniments, and Percy Wyckoff, pianist, contributed a Spanish piece brilliantly. A large audience attended, tendering felicitations to singer and teacher.

## IDA HAGGERTY-SNELL SALON MUSICALE

A dozen young singers collaborated in a salon musicale, Metropolitan Opera House studios, May 1, they being pupils of Ida Haggerty-Snell. In the order of appearance they were Celia Bronstein, Henrietta Lepselder, Flora Lipschier, Doris, Loretto and Alice McElroy, Morris and Gertrude Schwartz, Irmuni Gayon, Nita Pam, Yevett Nadeau and Jose Martin. Francisco Agea was at the piano. It was an interesting and enjoyable affair.

## BLIND INSTITUTE CHAMBER MUSIC EVENING

Karl Kraeuter, Phyllis Kraeuter and Bassett Hough, violinist, cellist and pianist, respectively, were associated May 26 in chamber music by Beethoven, at the New York Institute for the Education of the Blind. They played the sonatas, op. 24 and 69, and closed with the trio in E flat. The young blind people of the institution largely formed the appreciative audience, along with invited guests.

## A. G. O. MEETING AND ELECTION

May 23 the annual meeting of the American Guild of Organists was held at headquarters, resulting in the election of most of the 1926 officers. A social hour, with refreshments, followed the meeting. A general convention of the A. G. O. will be held at Washington, D. C., June 28-30, with headquarters at the Church of the Epiphany; the official hotel will be the Hamilton, and all information may be had by writing the committee, care of the above named church.

## ASSOCIATED MUSIC TEACHERS' LEAGUE

A lecture demonstration of the Visuola, the recently promulgated method of learning the piano, was given for The Associated Music Teachers' League, Hotel Majestic, May 25.

## CARLOS N. SANCHEZ' PUPILS

Of metropolitan vocal teachers, Carlos N. Sanchez is one of the best known; many of his pupils are constantly before the public and are heard in leading churches, opera companies, etc. The Clinton Avenue Congregational Church and the Greene Avenue Baptist Church solo sopranos were both his pupils.

## Bowie Studio Recital

A recital by artists and pupils from the Bowie studio was given at Aeolian Hall on May 31 before an audience that taxed the capacity of the hall. The pupils who appeared were Mrs. Ben Ali Lounsbury, Lillian Wilson, Esther McCoy, Mrs. J. R. Corbett and Margaret Lorne, whose name was not on the program, and the artists were Beatrice Mack, Ena Berga and Carolyn Chrisman. Whether to begin comment on this recital with the artists or with the pupils this writer certainly does not know. There was such a uniformity of excellence that it is difficult to make a choice, though the artists were naturally more advanced and, especially, had better stage presence than those who were called pupils. However, it must be said that among the pupils Esther McCoy had excellent enunciation and every word of her songs, whether in French or in English, could be thoroughly understood. She has a mezzo-soprano of beautiful color and in the one song that she sang which called for emotion (Hageman's *Do Not Go, My Love*) showed a wealth of feeling. In the lighter pieces she sang pleasingly, although obviously not yet far advanced. It must also be said that Mrs. Lounsbury had excellent enun-



RAOUL QUERZE,

tenor, who is now an American citizen and will henceforth make his home in New York. Mr. Querze will go to Italy within the next couple of weeks to fill several engagements and to bring his mother, the Countess de Sarno, to America. (Strauss Peyton Photo.)

ciation and the words of her songs, except *Mondnacht* by Schumann, which lay too high for her, could be easily and pleasurable understood. In the case of these students as well as of Miss Wilson, Miss Lorne and Miss Corbett, the excellence of the training was evident and their future progress must depend merely upon personal ability.

Beatrice Mack, already a well-known artist, sang the *Canzonetta* of Loewe, *Einkehr* of Strauss, and the *Lass With the Delicate Air*, in her first group, and later the *Polonaise* from *Mignon*. In all these she showed the beauty of her voice and in the last-named number the excellence of her coloratura. Miss Berga apologized for not singing the first number on her program, having misplaced the music. This was *Auf Dem Wasser zu Singen* by Schubert, and so excellent was her rendition of the other listed pieces that one could not but regret its loss. She opened her first group with *Le Chemin de Lune* by Paulin, an exquisite song exquisitely sung. She followed this with a stupid little thing by Brewer, *The Fairy Pipers*, and did it extraordinarily well. It is the sort of song that pleases the average audience and there was long and insistent applause after it. To close the program, Miss Berga sang *Charmant Oiseau* by David and proved her ability to do coloratura in a highly fluent and effective manner. Carolyn Chrisman sang Pergolesi's *Tre Giorni son che Nina* with true comprehension of the classic style. She sang after this a Persian poem by Santoliquido, a really beautiful thing, effectively rendered. In this group also was an unfamiliar work by Puccini, *O Mio Babbino Caro*, and *Joy* by Rihm, the last named a most effective number. After this the audience left the hall regretfully and there were many expressions of congratulation both for the singers and for their distinguished teacher.

Mme. Bowie has a large class and many artists are finding their way to her studio, besides future aspirants to fame. Daisy Jean, that charming and versatile young cellist, singer and harpist, is one of her enthusiastic pupils. Among others are Norma Millay, the singing actress who had such a success in *La Finta Giardiniera* last winter, and Olga Myshkin, who is now singing in *Patience* at the Masque Theater.

## Jeannette Durno Offers Scholarships

In connection with her summer class for pianists and teachers, to be held in Chicago from June 27 to August 6, Jeannette Durno is offering one full scholarship and one half scholarship to be awarded in competitive examination on June 24. Application blanks must be filled out and in the hands of Franklin Schneider, 4369 Oakenwald Avenue, Chicago, not later than June 23. Mr. Schneider will take entire charge of this examination and all entries and inquiries should be addressed to him.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### ORIGIN OF MUSIC WEEK

J. J.—There are several claimants to the role of originator of Music Week, all of whom have some degree of right to the name. But an investigation of the facts in the case indicates that the idea was a gradual growth and an evolutionary process, for somewhat similar musical activities extending over approximately the same period of time had been an annual event in a number of cities for a good many years.

The idea first germinated in the event known as the Music Festival, which dates back many years. From this grew the National Week of Song, inaugurated in 1915 by Norman H. Hall, of Hall & McCready. The first public mention of a Music Week, however, appeared in the February 17, 1917, issue of the Music Trade Review, in which the announcement was made that the National Bureau for the Advancement of Music, New York City, was planning the inauguration of a National Music Week. This idea was held in abeyance until conditions were more propitious for its success, and it remained dormant for two and a half years. The first city observance of Music Week was in Boise, Idaho, May, 1919, under the direction of Mayor Eugene Sherman. On September 30, 1919, a Music Day took place in Dallas, Texas, at the suggestion of Mrs. A. L. Harper, local music teacher. Following close upon this—November 4-10, 1919—a Music Week was held in St. Louis, Mo., with a committee appointed by Mayor Kiel. The week following that, November 11-17, M. V. De Forest, a music merchant of Western Pennsylvania, instituted a music festival and week of music in connection with the opening of his new warerooms in Sharon, Pa. New York's first Music Week was held in February, 1920, and a representative committee had been formed with Otto H. Kahn as honorary chairman; B. Neuer, active chairman, and C. M. Tremaine, secretary.

The final step in the evolution of the Music Week idea was the development of the first synchronized National Music Week, May 4-10, 1924. The permanent date for the observance of this week is the week beginning on the first Sunday in May. Of this organization President Coolidge is the chairman of the Honorary Committee of Governors; Otto H. Kahn, chairman of the committee; C. M. Tremaine, secretary; Kenneth S. Clark, assistant secretary, and James G. Blaine, Jr., treasurer.

#### PATRIOTIC SONGS

G. J. K.—Your complaint about the broadcasting of patriotic songs seems rather extraordinary, but perhaps you are not an American. What could be more appropriate at the present time, Decoration Day just past, than the patriotic American songs and marches. From many other people we have heard nothing but praise for the fine arrangement of the groups according to the different wars that have taken place in the past, commencing with the Civil War. It is a time of enthusiastic patriotism, in which Canada joins us. Had you expressed your sentiments to those participating in the celebration on May 30, you might pos-

#### MUSICAL COURIER

sibly have regretted it. Crowds of loyal men and women do not stop to consider when their ideals are attacked.

#### Gita Glaze Pupils Give Recital

On May 24, artists and pupils of the Gita Glaze studio gave a delightful two hours of singing before a large and appreciative audience at Chickering Hall.

Beginning the program with Act II of Boris Godunoff, in which M. Speransky, baritone; Sally Dakin, soprano; Eva Stoller, soprano, and A. Schalsky, tenor, gave a fine exhibition of their various talents and portrayals of the various parts, it continued with two songs by Sally Dakin, soprano; a group of three numbers by Betty Sackman, soprano, who possesses a rich voice and sings well; three numbers by Alice Birman, who has a soprano voice of good quality. Florence Wilson sang the Micaela aria from Carmen and a Tchaikowsky composition in which she revealed a very good soprano of lovely lyric quality. This young singer is promising, but should be particularly careful of her pitch. Anna Kramer is a commendable vocalist and possesses the necessary attributes for a promising career; her group of songs included The Summer Wind, Ah! Fors' E Lui from Traviata, and Mama, Non M'ama by Mascagni. S. Schneiderman, bass-baritone, gave two delightful songs, professionally sung. Pauline Gorin, lyric coloratura, sings with much ease and grace, and was heartily received. Anna Sabloukova, contralto, contributed two songs in which she proved herself to be a first rate artist. A. Sahalsky, lyric tenor, rendered three selections, displaying excellent quality of tones and artistic interpretation, and Eva Stoller concluded the evening's program by singing the Oriental Song by Rimsky-Korsakoff, Caro Nome from Rigoletto and When I Was Seventeen by Liljeljorn. Miss Stoller has a fine lyric coloratura soprano and sings with grace and ease.

Emil J. Polak, who presided at the piano is always an addition to any program. Much praise should be given to Miss Glaze for her untiring efforts, and those under her guidance should be grateful for such a conscientious teacher.

#### Julia Hudak In Namiko San

Julia Hudak, Hungarian premiere danseuse, who was the toast of all Europe when she was the solo dancer at the Imperial Opera in Budapest a few years ago, is appearing as solo dancer during the season of opera at the Selwyn Theater which was inaugurated on June 5 with Namiko San, with Tamaki Miura in the leading role. Miss Hudak sent a cable to Europe and her partner, Serge Sergeff, came over on the next boat. He dances with Julia Hudak in Namiko San and the two have introduced an Adagio Dance which combines the best features of the acrobatic and classical school of dancing in one.

#### Mr. and Mrs. Viafora Sail

Mme. Gina Ciaparelli-Viafora and Mr. Viafora sailed on the S. S. Duilio on June 4. After a successful season here Mr. and Mrs. Viafora will spend the summer in Europe, returning to the States about the middle of September. Mme. Gina Viafora is the well known vocal teacher of many prominent artists and Mr. Viafora has endeared himself to the public by his celebrated cartoons.

#### George Madden Gives Recital

George Madden, American baritone, who has had tours on the continent and is especially well known in England, gave a program of American and international songs at the Carnegie Chamber Music Hall, June 1. His program was a representative one and his American group included one



LOUISE LORING,

of the Chicago Civic Opera Company, who sailed for Europe on the Olympic, May 29, to combine vacation with study. Miss Loring will return during the middle of August. She starts on a concert tour the first week of September, her engagements including opera, oratorio and concert. Her recent success at the North Shore Festival aroused much favorable comment.

composition of his own, Requiem of Love. The baritone has a voice of large range and of particular sonority in the higher register. He gave evidence of ease and poise and of extreme sincerity. He was graciously received by an audience of distinguished people who were very enthusiastic in their appreciation of his art.

#### Dorle Jarmel Sails

Dorle Jarmel, of the publicity department of Concert Management Arthur Judson, is now in Europe. While in Rome she will visit her sister, Faie Jarmel, who recently gave a successful exhibition of paintings in New York. Miss Jarmel expects also to attend several German music festivals.

#### Friedman Sends Greetings from Asia

Ignaz Friedman sends greetings to the MUSICAL COURIER from Port Said on his way to Australia. He writes that he will arrive in America in November.

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**Geraldine Samson's Costume Recitals for Children**

Geraldine Samson, one of the younger Saenger artists, is meeting with great success in her recitals which are called "An Entertainment for Children and Grown-ups." On May 13, she appeared in Wantagh, L. I., before a ca-



GERALDINE SAMSON

pacity audience. On this occasion the Freeport Recorder said: "Miss Samson's voice and the charm with which she rendered her numbers are a credit to Oscar Saenger, who trained her vocally as well as dramatically. She took her audience into her confidence immediately and had from it the evidence of real appreciation in the end. In the Nursery group and the selections representing a visit to the Zoo, Miss Samson appealed especially to the children in the audience. The cradle songs of the American Indian, the Italian, the Hindoo and the American Negro, were beautifully sung in costume and with characteristic acting. A popular number on her program was The Contrabandist, in her traveling group, a Spanish folk song which the artist sang with great verve and which she accompanied with Spanish dancing and the use of castanets. She was generous with encores of a wide variety."

On May 20, Miss Samson appeared in Holyoke, Mass., before an audience of over five hundred children and many grown-ups. The Holyoke Daily Transcript and Telegram commented: "The children were delighted with the costumes, unusual scenery and impersonations. The Brown Bear and Little Yaller Dog, received a great deal of applause.

The Springfield, Mass., Union thought "The costumes, unusual scenery and impersonations held the interest of the children and in the second number Miss Samson executed the buck and wing dance, and they encored her repeatedly. Two catchy numbers in the second group, The Brown Bear

and Little Yaller Dog, were especially pleasing to the youngsters."

At the recital in Wantagh, Miss Samson had the assistance of Harry Katzman, violinist, and John Daley was the accompanist on both occasions. These artists added materially to the success of the performances.

**MUSICAL COURIER READERS**

**A Letter from the Fairbanks-Pickford Studios on Musical Scores**

To the Musical Courier:

Your excellent editorial on the subject of musical scores for motion pictures is what we have been looking for these many months. My principal, Mr. Douglas Fairbanks, was the one who started the ball rolling in the direction you mention.

Nearly four years ago, Mr. Fairbanks took the stand that odds and ends of good music strung together in such manner as to synchronize bits of harmony with individual scenes was not "scoring" by any means. Music may suit specific scenes perfectly and still be not all in the spirit of a story as a whole. Suppose that in the prison scene of Il Trovatore, the singer should burst forth with She Was Only a Convict's Daughter, or in Madame Butterfly the soprano should sing something from The Geisha! This is exactly what is happening with average motion picture "scores."

The ideal score, Mr. Fairbanks claimed, would be the score written so truly in the spirit in which the story is unfolded that it is a perfect and unobtrusive background, so much a part of the fabric of the story as to be warp to the story's woof.

You may remember that in making The Thief of Bagdad, he commissioned Mortimer Wilson to write the score. He constructed a special studio for Mr. Wilson, who watched the filming of every scene and composed his music in an atmosphere of artistic appreciation. The result was a symphony that combined with Mr. Wilson's rather academic style just enough to surrender to the motion picture idiom. This experiment cost Mr. Fairbanks many thousands of dollars, but was both an artistic and commercial success—which in itself is the best argument in favor of the idea.

Nothing is more distracting, when viewing a picture, than the intrusion of some air so familiar and compelling that it seems easier to hum it than to watch the film.

Of course, you understand that it is not possible to have specially composed scores for every picture. The exigency of meeting certain release dates with a picture delayed in product is one reason. Another is that only the biggest productions can bear the expense.

You are right in principle, however, and Mr. Fairbanks is especially gratified that the authoritative MUSICAL COURIER should confirm his instinct for more closely related scores.

Very truly yours,  
(Signed) ARTHUR J. ZELLNER,  
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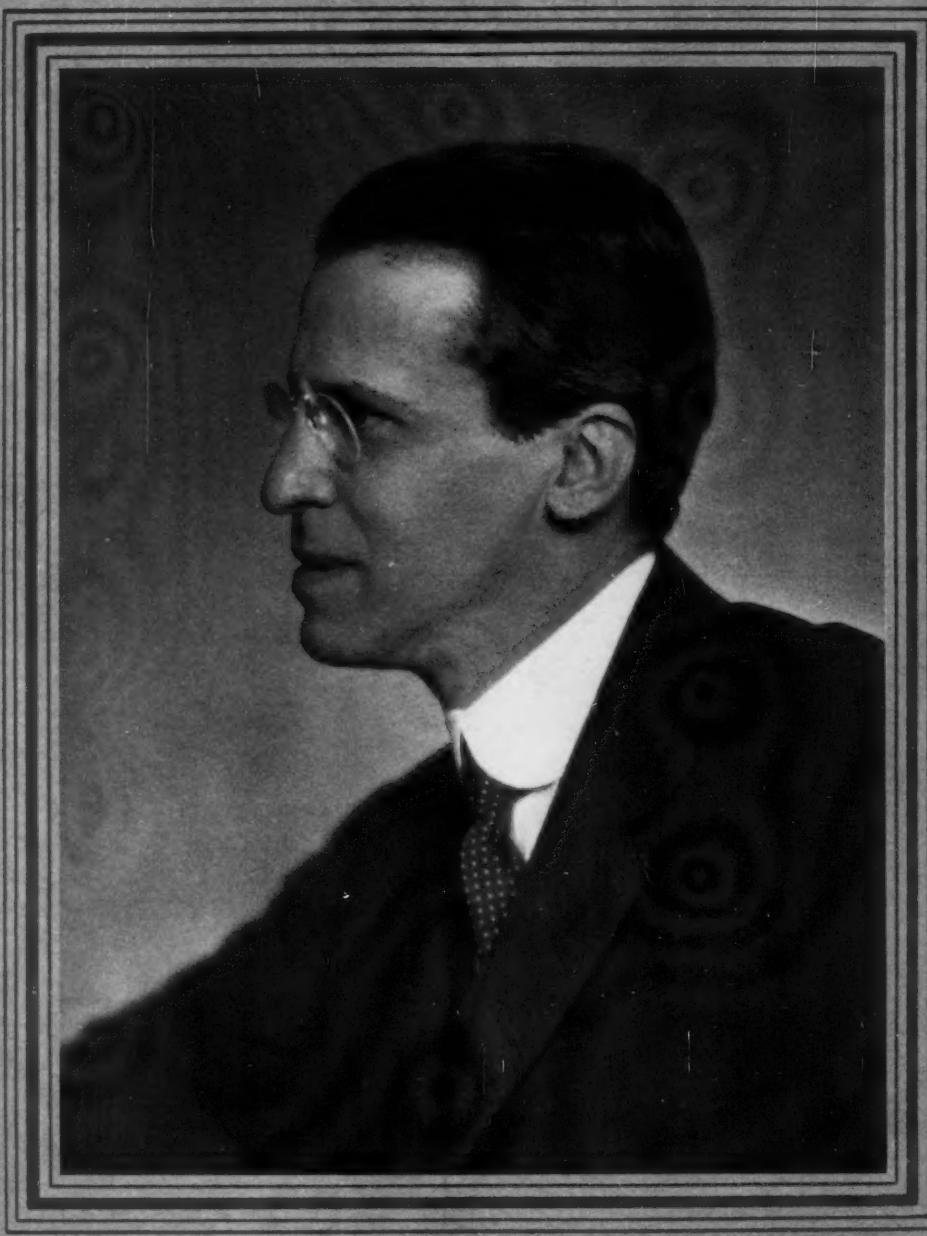
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